# THE LORD OF THE RINGS™

## THE ART OF THE TWO TOWERS

GARY RUSSELL

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Peter Jackson's *The Fellowship of the Ring* has become one of the most successful and visually stunning movies ever made. But that was only the beginning. For *The Two Towers,* the second part of the trilogy, the artists and designers knew that they would have to surpass even their own outstanding achievements. Within the pages of this authoritative and insightful book are the incredible results of tbeir work.

*The Art of The Two Towers* illustrates the creative development of the film from sketches to special effects, and features more than 600 images, most appearing nowhere else. This official, fully authorized book includes pencil sketches by Alan Lee and John Howe, costume designs by Oscar-nominated Ngila Dickson and magnificent full-color paintings, sculptures and digital artwork from Oscar-winner Richard Taylor's Weta Workshop. All the spectacular landscapes, costumes, buildings, armor and creatures are covered in stunning detail, including concepts for characters and scenes which did not make it into the final film.

Accompanying tbis wealth of imagery are detailed and informative commentaries by all of the featured artists, designers and other key personnel, together with a special afterword by Andy Serkis, the actor who breathed life into Gollum. Their thoughts and explanations give a unique and fascinating insight into how *The Two Towers* was brought to life, and how J.R.R. Tolkien's spellbinding literary descriptions were transformed into unforgettable movie magic.

$35.00

GARY RUSSELL has worked widely in media, as a magazine editor, novelist, columnist and audio drama producer. A relative latecomer to the *Lord of the Rings* phenomenon, he has previously published books on *Frasier*, *The Simpsons* and *Doctor Who* as well as the acclaimed *The Art of The Fellowship of the Ring*.

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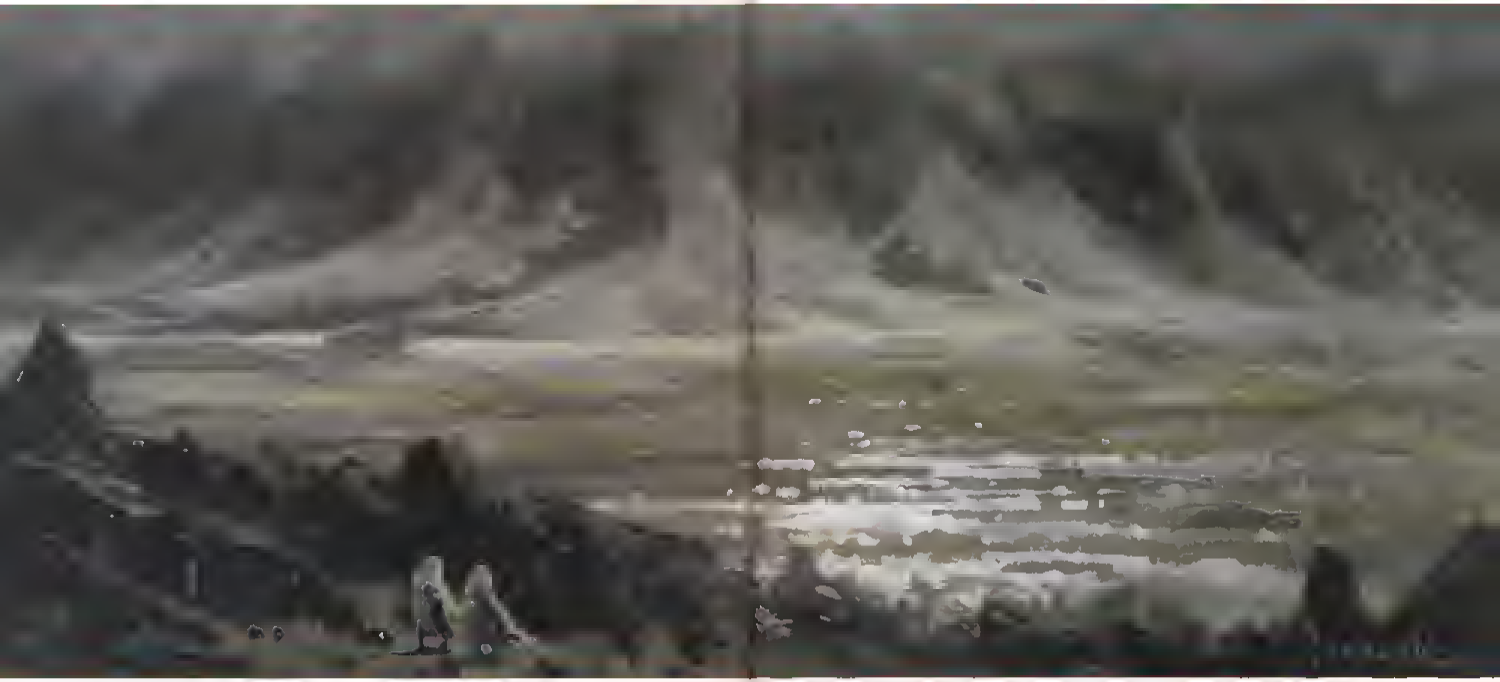

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## The Art of THE TWO TOWERS

*Gary Russell*

HOUGHTON MIFFLIN COMPANY
Boston • New York
2003

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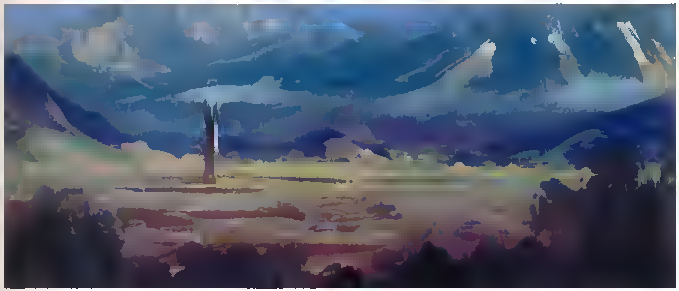

# *Foreword*

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Gary Russell
*Septem ber 2002*

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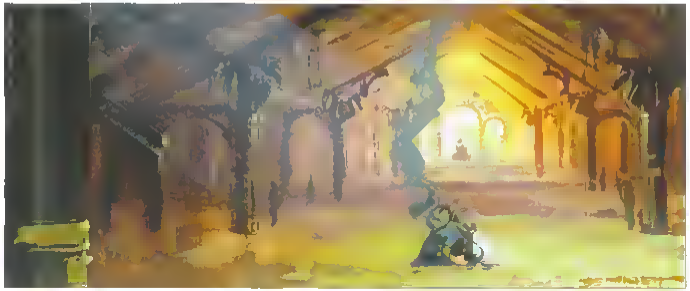

# Introduction

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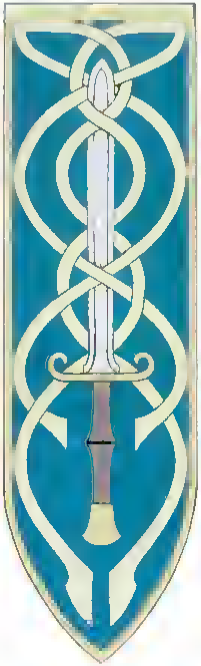

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What [illegible] world [illegible] that Alan [illegible] and John Howe [illegible] to figure out [illegible] going [illegible] three-dimensional [illegible] times [illegible] to [illegible] models.

[illegible] we figure out [illegible] build [illegible] in conjunction with Alan and John and Richard Taylor and Peter Jackson are in discussion and really figure out how it's going to fit in with the sets that have to be built for the actors to walk in – like, for example, Rivendell or Helm's Deep. Then Costa Mayer is involved because some of the miniatures have to be drawn or drafted to match the sets that are going to be built. Some models such as Zirak-zigil are never going to be seen as a set, so as far as I know [illegible] and they were built purely from the drawings. We have one [illegible] environment, perhaps a [illegible] pencil drawing, and they say 'Oh well, okay, let's make it.'

We're governed by the [illegible] twenty [illegible] feet approximately [illegible] tall tower [illegible] we think. Well, how much tower and how much rock do we need [illegible] the environment? And it's always going to be something [illegible] rocks (because the drawings are [illegible]) [illegible] lucky Alan and John got to go to all the locations (which sadly we didn't) so we could see the photographs of some of them and then we'd see the sketches based on those photographs. Then we see all [illegible] together [illegible] location photos, the storyboards, the drawings [illegible] and [illegible] from Peter [illegible] that are probably going to be taking place or what [illegible] building may have in it, especially if it's going to be destroyed [illegible] bursting out of the wall.

Now, before we build a full-size model what [illegible] we build [illegible] do with the creatures and the characters [illegible] three-dimensional sketch in Plasticine [illegible] no more than perhaps a foot or a couple of feet tall [illegible] And also [illegible] for example [illegible] broken [illegible] fall apart [illegible]

[illegible] there [illegible] Often further drawings [illegible] demonstrate how [illegible] itself [illegible] and then we'll build a full [illegible]

[illegible] there are [illegible] model [illegible] Now [illegible] very tall [illegible] model [illegible] that people [illegible] the set. You [illegible]

Now, Helm's Deep [illegible] scale [illegible] figures on them [illegible] And Helm's Deep [illegible]

[illegible] thirty-five [illegible] model set [illegible] miniature [illegible] board [illegible] Deep. When I arrived [illegible] the shape [illegible] it will become [illegible] appears as a set [illegible] – which [illegible] in a set [illegible] perspective effects [illegible]

background [illegible] really big.

[illegible] Zirak-zigil [illegible] We built the miniature [illegible] in the end [illegible] they were going to do it digitally [illegible] talk about what happened. Zirak-zigil was drawn in pencil and ink by John Howe and he had this beautiful tower on top of an angular rock [illegible] the Matterhorn, very precipitous, with lots of snow and ice [illegible] and the idea is that inside of it there is a spiral staircase that comes up from the deep caverns beneath Moria. The Balrog and Gandalf have a grand old chase up [illegible] and they come out at the top and have a spectacular fight. We did a maquette (see page [illegible]) and they were very happy with it, pretty much as it was done. It was probably about ten and a half feet tall, made out of Plasticine, and then we built the miniature. The miniature is actually one of the smaller miniatures, probably only about thirteen feet tall; it has a spiral staircase, the windows all show through and there's a broken [illegible] where it's been damaged before. So it's of a reddish rock, crumbling and worn in places – the tower has been there for millennia – but it's all covered in snow at the top, and Gandalf comes tearing out followed by the Balrog. The Balrog burning, [illegible] will probably be done digitally rather than using the miniature, and breaking [illegible] I'm not sure yet. I haven't seen the [illegible] boards for that. Although we worked on this a long time ago I'm rather pleased it's now going to be used.

"We tend to be very architecturally honest. By that I mean [illegible] miniature was built to a scale we could walk around it, and it would all look very real [illegible] we'd get to the rooms we wanted [illegible] Helm's Deep and Rivendell were certainly like that, where the internal structure of rooms and corridors was all logically laid out. Also the timber has to be correct [illegible] right down to the [illegible] Everything has to be correct. We even got little braziers [illegible] and they all had to be correct at the small scale at which we built them because when you see the big scenes you're going to see it all for real.

With windows and doors they have to look as ornate and sculpted on the miniatures as they do on the sets. We were all working from the same beautiful drawings by Alan [illegible] he does little studies [illegible] we're able to recreate all of the architecture from looking at his drawings. They're quite beautifully done but still allow us

[illegible] drawing. So [illegible] plan[illegible]

[illegible] we would [illegible] would [illegible] Until you [illegible] the [illegible] make [illegible] texture so that this shows [illegible] under the lighting. And [illegible] building has a different [illegible] a different part of the [illegible] challenge [illegible] impossible [illegible] what the challenge of it [illegible] if you like, is producing [illegible] and textures and effects [illegible] to life.

One of the key people [illegible] process [illegible] was Dgnal [illegible] Kapelsun. He explained to [illegible] and how it fa[illegible] in the sch[illegible]

A Digital Matte Art[illegible] digital artist and [illegible] approach [illegible] them for the films [illegible] of the *Rings* [illegible] films [illegible] is Alan Lee so [illegible] terms of [illegible] Regardless [illegible] that New Zealand [illegible] photographs [illegible] you compose them into the [illegible] the matte painting [illegible] real sense it has to [illegible] begins with a sketch by [illegible] pencil sketch by Jeremy [illegible] Hunter will give us a [illegible] Photoshop [illegible] Once [illegible] figure when Peter approves [illegible] painting, but roughly [illegible] and match [illegible] more definitely. Since [illegible] later history is not as simple [illegible] on a shader and even [illegible]

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# ZIRAK-ZIGIL

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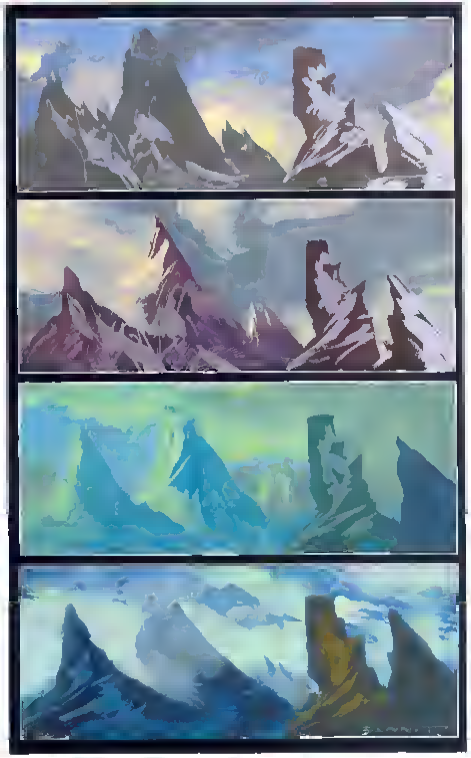
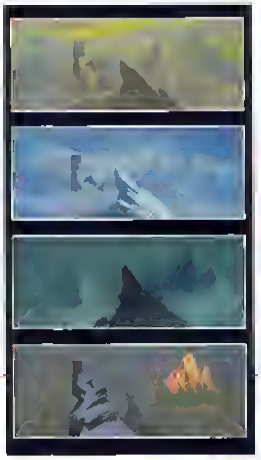
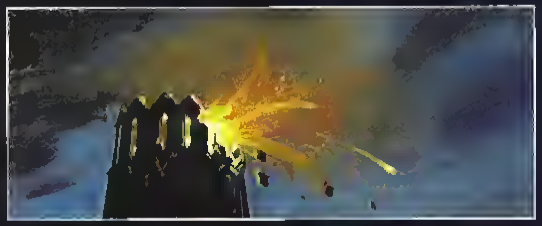
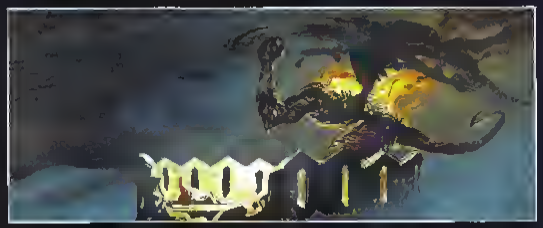
**ZIRAK-ZIGIL**
**Color study**
*Jeremy Bennett*
A study of the peak of Zirak-zigil environment.

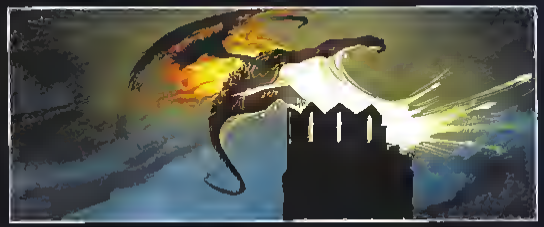


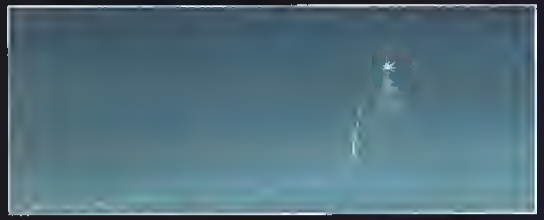


**ZIRAK-ZIGIL**
**Color studies**
*Jeremy Bennett*
"These are environment studies for where Gandalf and the Balrog emerge, still fighting, on what might as well be the roof of the world. I was thinking about the area and how it might look. They are color keys – I tried to make each one different to give Peter a range of possibilities. These are pretty old, done at a stage when we were unsure as to how far this whole sequence was going to go in terms of being filmic, so I decided to create the same vewpoint but in different compositions."









**ZIRAK-ZIGIL**
**Color studies**
*Jeremy Bennett*
"Here are four frames of quite an elaborate set of storyboards. A number of us had threw or four attempts at working on this, presenting ideas to Peter. This was one idea that I took a bit further. You can follow the fight, then the Balrog dropping and then finally all this eventually leads to the transformation of Gandalf. It's actually a total metamorphosis for him.

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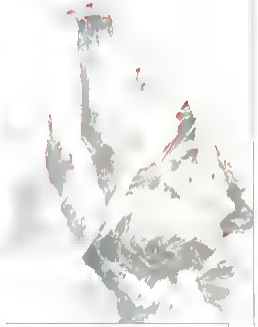
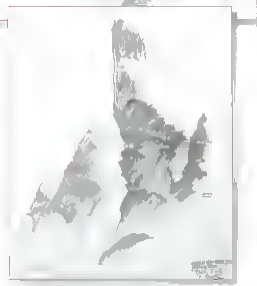
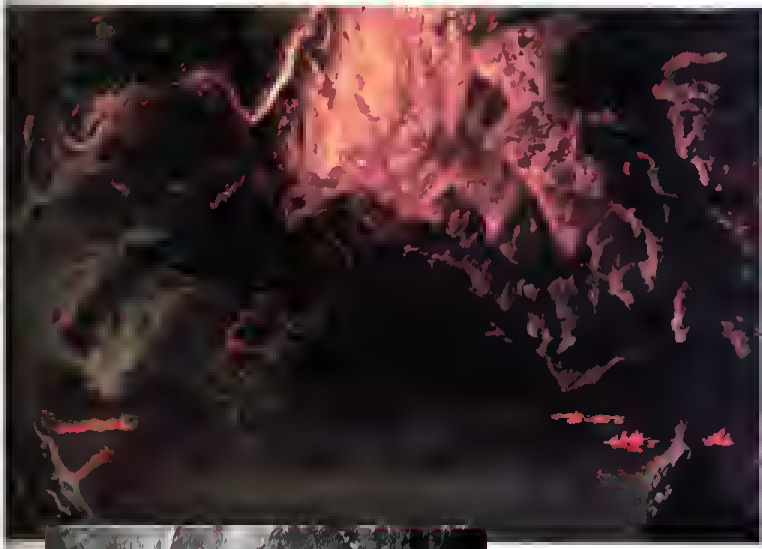
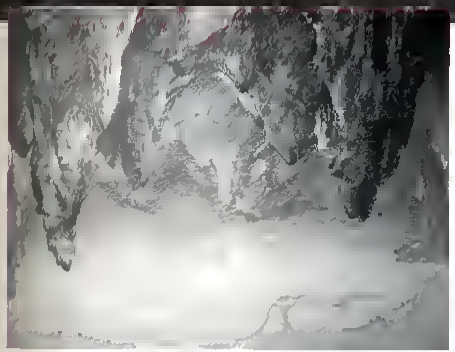




**ZIRAK-ZIGIL**
**Pencil sketches**
*John Howe*
"Zirak-zigil is one of the Mountains of Moria, upon which the Dwarves built an observation tower, the calm saloon of the Endless Stair. It had to feel precarious and lofty: imagine going up all those steps only to emerge on some pleasant flat terrace. The fog is weathered and broken to allow Gandalf and the Balrog to emerge. I couldn't imagine the Dwarves actually running themselves at the top on pleasant days, but more peering through slit windows at the world below."





**KHAZAD DÛM**
**Pencil sketch and digital artwork**
*Alan Lee*
"There's an amazing sequence at the beginning of The Two Towers where we follow Gandalf and the Balrog down the chasm and we have a wide shot showing the 'Roots of the Mountains' and the lake that they splash down into. I also did drawings for the Endless Stair and the nameless creatures that might have watched their progress. The drawing on the left was the original idea, which was further developed in the study above."

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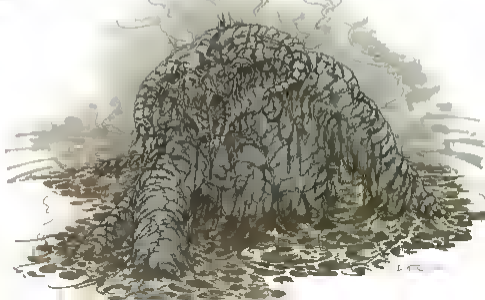
**THE BALROG**
**Pencil sketch**
*Saunsak Champaseuth*
"I was given the task of drawing a slime Balrog. Although it's so obviously broken down, deteriorating into something different, and its wings are burned away, it is clearly similar to its former self."

**THE BALROG**
**Pencil sketch**
*Johnny Brough*
Johnny offered up an alternative to the slime Balrog, showing a far more skeletal version, and the artist has stripped him of [illegible] that makes him [illegible] yet never [illegible] malevolence.

**THE BALROG**
**Pencil sketch**
*Jenn Howe*
"The sequence where Gandalf fails with the Balrog is one of my absolute favorites in the story. The Balrog turns into a "creature of slime" before crawling back up the Endless Stair to respawn on Zirak-zigil. Once his fire is extinguished, I imagined him as skeletal, disfigured."



**THE BALROG**
**Color sketch**
*Daniel Falconer*
"Trying to imagine how the Balrog might accomplish his transformation from a fiery demon to a thing of slime, I imagined his skin hardening like a crust on lava. Meanwhile internally he liquefies, creeping a black sludge out from between the cracks of his cooled skin."

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**THE BALROG**
**Color sketch**
*Christian Rivers*
"This Balrog was actually drawn before any of the other ones. It was to show him coming out of the water and that he's just erupting in steam and then cooling, like lava or molten metal going into water. You can see fire creeping out, and there's a little bit of fire spitting like blood out from his mouth and stuff — I wanted to show him really feeling pain."

**THE BALROG**
**Color sketches**
*Christian Rivers*
"The drawing on the left was just a concept, really – kind of a different approach to what everyone else was offering. Peter I was a little worried about the Silent Balrog, so a lot of the designs had started taking it in a direction that had it melting and changing form. I approached how an born a physical creature would look if I were made of lava and was dipped in water. As it struggled its skin would crack and tear as the water tried to cool it — parts of its flesh would be eaten away and hardened. What you are left with is this weird, almost scarred, magnetic rock.

"The image below shows the same concept but as it could appear happening on screen. It shows the lava spitting off and reacting with the water, becoming pressurized and exploding outward as the Balrog thrashes in agony, engulfed by a cloud of steam. A really violent collision of the elements."

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**THE BALROG**
**Color sketch**
*Christian Rivers*
"Gandalf's battle with the Balrog at the start of the film pushes up from the initial drop down Khazad-dûm into the lake. Then the Balrog comes out all slimy and dripping and falling to bits. So basically I imagined a progression: He falls into the lake and his fire is extinguished, but there's still this deep hot core of lava or fire. And then he emerges and he starts changing from having slimy bits dripping off lava which isn't slime. I saw it more as lava cooling through the cracks in his skin. This picture shows where the [illegible] the water has cooled — a bit like. Upon drop [illegible] into water it forms all of these kinds of hard [illegible] a bit as he's cooling and he's starting to [illegible] he eventually erupts. ..."

**THE BALROG**
**Color sketch**
*Christian Rivers*
"As the Balrog comes out of the water, he's been completely doused and then ripped apart — huge gaping holes in him and after the climb to the top of Zirak zigil, that's when Gandalf finishes him off. It's taken him all this time to relapse, but by then it's too late."

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# EMYN MUIL

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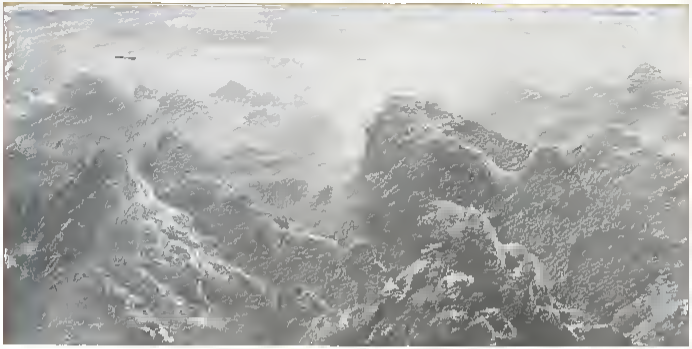

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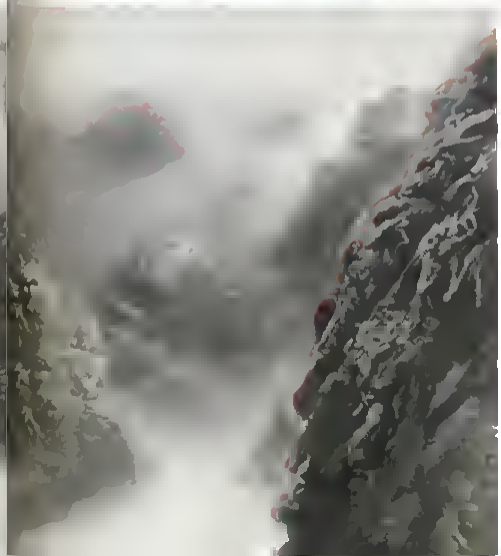

**EMYN MUIL**
**Studies**
*Alan Lee & Yanick Dusseault*
The Emyn Muil is the rocky wilderness that Frodo and Sam cross, stalked by Gollum. Above is Yanick's study for his final matte painting (see so previous spread). The other images are sketches for various shots in the sequence by Alan.

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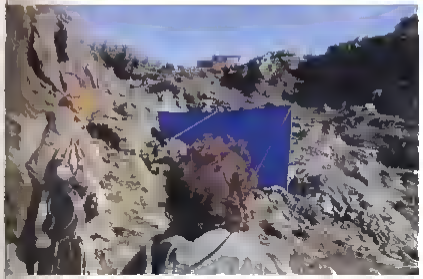

**EMYN MUIL**
**Digital composites**
*Yan ck Dusseault*
The images on these pages are a further selection of matte paintings by Yan ck, which have been seamlessly composited into the studio and location shots.

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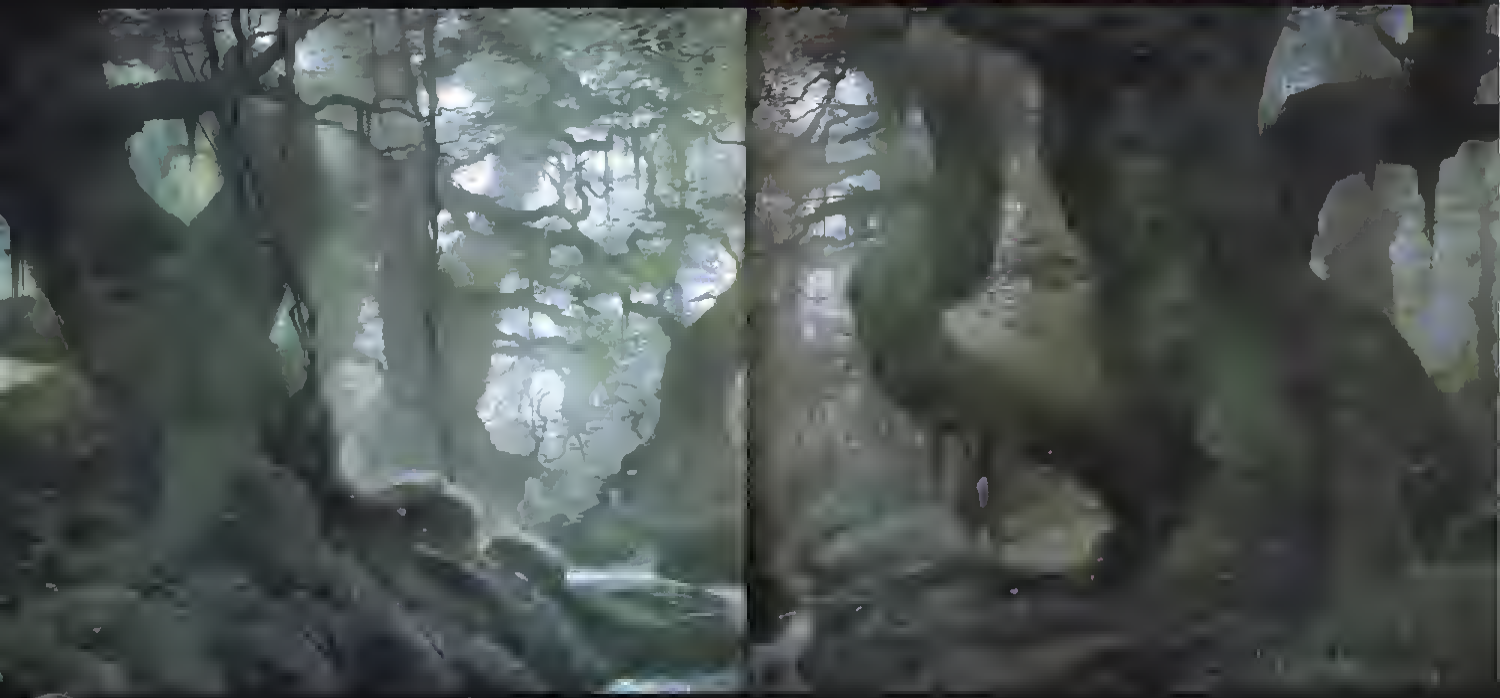
# FANGORN



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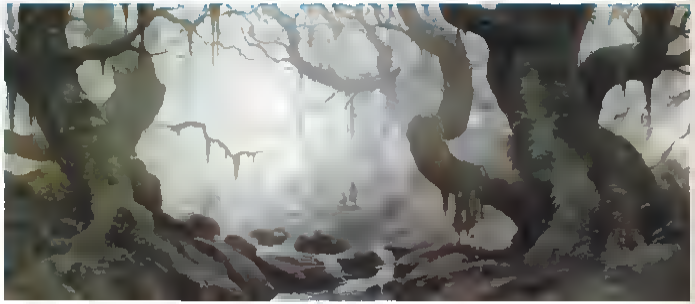
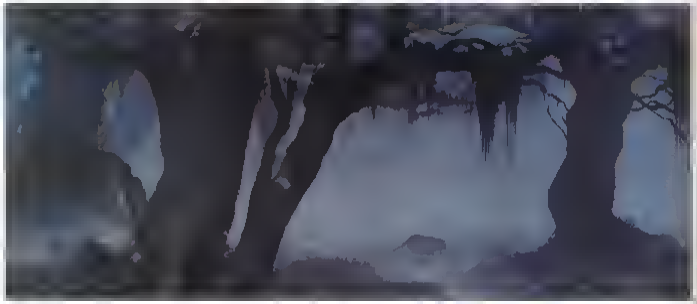
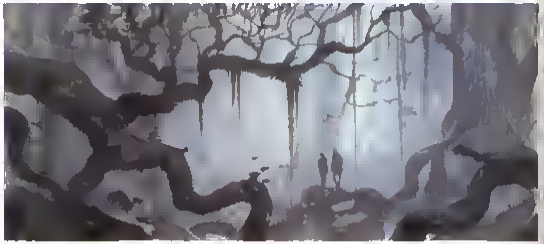




**FANGORN**
**Lighting studies**
*Paul Lasaine*
Top: "This is the finished Fangorn painting – one of my favorites. There's also a digital version of this (see previous spread) where I took the design even further for Grant Major – with more trees. In the middle is the first Fangorn image I painted. I wanted it to look really creepy, almost like an old graveyard. At the bottom is an early painting of where Merry and Pippin find themselves lost in the forest."



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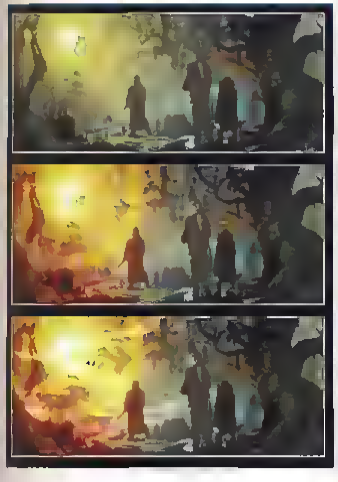
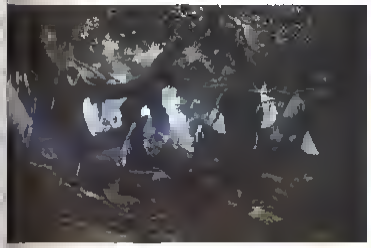
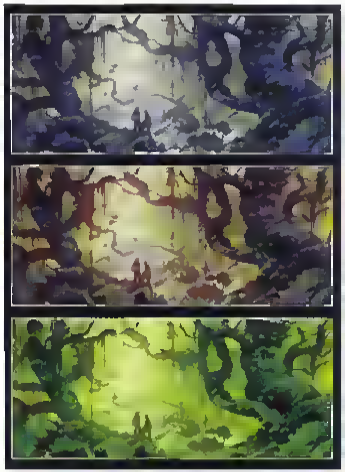


**FANGORN**
**Color studies**
*Paul Lasaine*
Paul painted these shots for the sequence in which Aragorn, Legolas and Gimli enter the forest and encounter the return Gandalf the White. Paul wanted the light to shoot out of the figure of Gandalf and slowly illuminate the whole forest.



**FANGORN**
**Color studies**
*Paul Lasaine*
"These Fangorn with Merry and Pippin paintings were done to show how Fangorn could look creepy as well as beautiful and lush simply by changing the color of the light."



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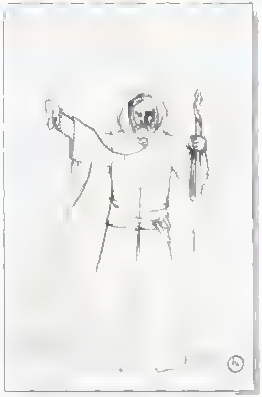
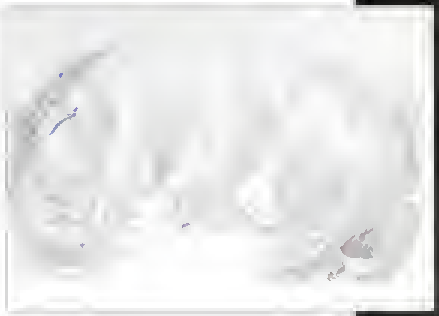
**GANDALF THE WHITE**
**Costume design sketch**
*Nigla Dickson*
"In contrast Gandalf the White with his previous Grey incarnat on I used fewer layers and much lighter and more delicate fabrics for his robes and quilted tunic. Also the lines are much cleaner and more defined to signify that he has just been newly minted."





**FANGORN**
**Digital artwork**
*Alan Lee*
"The image to the right involved taking a live action plate which was shrunk down and then the edge of Fangorn was extended, on were the Rohan Plains."

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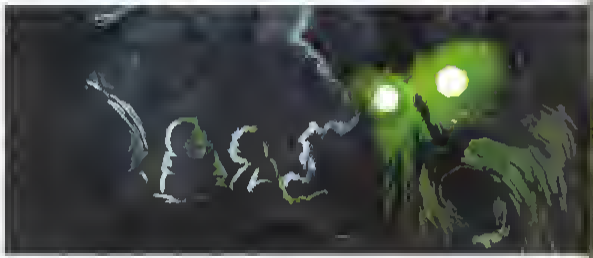
**FANGORN**
**Pencil sketches**
*Alan Lee*
Two ideas (left, and opposite bottom) for the look of the trees. "We looked at a number of possible locations for these shots of the interior of the forest, but Brian Massey and the Greens Department managed to create some memorable studio sets which more than answered our needs."

**FANGORN**
**Color study**
*Alan Lee*
For this design for Wellinghall I made the set even bigger by framing it with a shot of the Fangorn miniature.



**FANGORN**
**Pen drawing**
*Alan Lee*
A study of the Fangorn environment for those constructing the miniature forest.

**TREEBEARD**
**Color scheme**
*Christian Rivers*
"An early conceptual work – drawn c '97 – that focuses on Treebeard's deep glowing eyes. Tolkien described them as 'like looking into a deep pool' but I made those look too magical and completely wrong, as Treebeard is a likable character. Put here as an absolute nightmare!"

**ENT**
**Pencil sketch**
*Sacha Lee*
"The sketch opposite shows the scale between an Ent and a hobbit. I like the tree root on this – my concept for the Ents was that they re extremely treelike and yet all the different parts, like the roots and the branches, form limbs."

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**◊ ENTS**
**Pencil sketches**
*Christian Rivers*

"With the drawing far left, I was trying to lose mock at the humanoid feel by doubling them right now so they're still woodlike creatures that are part tree but not necessarily completely man-shaped. I wanted to get away from the idea of a man that's made out of wood and break the silhouette in any way possible. I was trying to alter the proportions by giving him a long torso, long thin arms and thick stocky legs—trying to use the construction of a tree.

"The one near left is the first Ent that I drew. The Ents really are the hardest of Tolkien's creations to realize. In text it's fine, but actually showing this on film is tough. Maybe we could have seen the Ents played more like 15-foot-tall giants that have an immortal lifespan. Treebeard would be an old man, bent over, who would stand in one spot for two years and grow moss on his skin, which would be leathery like bark, and it would be all dusty and have saplings growing out of it where the earth and the moss had gathered around his shoulder. He would be something that connects—something organic that has grown into the ground rather than grown from the ground."

**ENTS ◊**
**Pencil sketches**
*Warren Mahy*

"I think I was drawing sketches of the Warg at the time so I didn't have a lot to do with the Ents, mainly because Ian had got it so right from the beginning. The one to the right is a very slim-looking Ent.

"The drawing above it is something that was up in different from the normal Ent concept. This [illegible] wouldn't have to stand up [illegible] developed in this way [illegible] growing as

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**◊ ENT**
**Color sketch**
*Sacha Lees*

"With this Ent I imagined it was like a contortionist tree, so that when you first look at it, it's a tree, and then it folds out of itself and unravels into these limbs, but not limbs like a human at all. It starts to have a life of its own as soon as it starts to move."

**ENT**
**Pencil sketch**
*Dan el Falconer*

"I did a couple of drawings of quite large Ents. I figured there would be Ents of varying sizes and shapes and I liked the idea that there are a couple of big heavy guys – those are the guys that would tear at the walls of Isengard. Ultimately I wasn't an idea that was picked up, but I just loved the visual image that here a Treebeard and his old Ents who are the elders, and then seeing striding through them these no tall are these big, powerful, deep-forest Ents that would come in and actually do the heavy work."

Scanned by Dvaxa

**ENTS ◊**
**Color sketches**
*Daniel Falconer*
"I tried to design an Ent that didn't have a beard. The books were ambiguous on this, which left us wondering. 'Well, if Treebeard is the only one with a beard, or is his just the most pronounced and unusual looking?' Ultimately, Peter did like the idea that all the Ents would have a beard of some sort, so in this case, instead of a beard, he almost has a goatee.

"One of the things I was aware of was that wherever we were going to film these, unless we built a complete set or a studio, we were probably going to end up filming them in a New Zealand forest. It would make us easier to design trees based on exotic woods, so we'd then have to put them in a New Zealand forest and they'd look out of place. The actual location for Fangorn wasn't decided upon for a long time — until well after we'd designed a lot of Ents — and it was eventually agreed that a lot of it would be studio-based. That actually opened us up to going a bit wilder with our designs."

◊ **TREEBEARD**
**Pencil sketch**
*Daniel Falconer*
"This was the first Ent drawing down Pete had said that he was very worried that the Ents would be potentially very difficult to do on film, but he really warmed to this drawing, saying, 'That's actually quite a good look, so maybe we can actually do this and do it well.' And when Treebeard did change a bit, Pete kept coming back to this first drawing and saying, 'Well, that's really the point I want to start from.'

◊ **ENT**
**Color sketch**
*Daniel Falconer*
"This one had a very caricatured military look. He's quite a short Ent. I gave him very short stubby legs — I liked the idea that perhaps he'd wobble around. He has a lot of vegetation, so perhaps he's a younger Ent."

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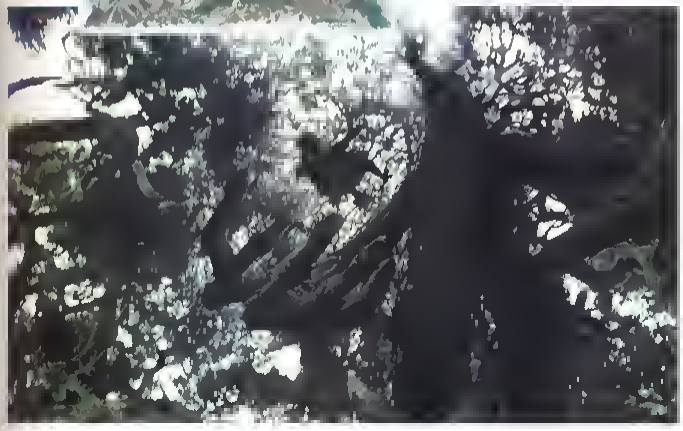
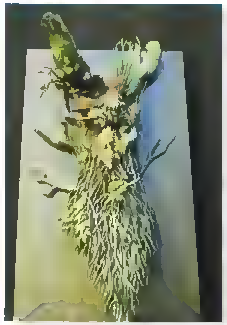
**TREEBEARD**
**Color sketch**
*Daniel Falconer*
"By this stage, we had really started to look down what Treebeard would look like, and I thought I'd start playing with the color schemes. His beard is very heavily mossed, quite green. I also liked the idea of bark being old and gray and gnarled, so that's what we have here.

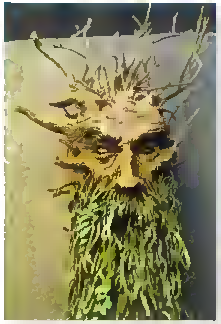
"He's towering over the hobbits. I think there's a pose in the book where he looks at them: Aah, little Orcs! Thinking that they're actually Orcs, but they say, 'No, no, we're hobbits! Don't squash us!'

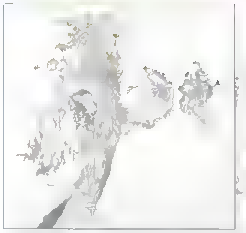
"And there's an interesting idea with the hands, which seem really quite out of proportion, but they're not. It's a perspective thing in this drawing. It wasn't totally successful, but I wanted to give the idea that his head was actually a lot higher up and further away from where his hands and feet were."

**TREEBEARD**
**Digital artwork**
*Alan Lee*
"Pippin takes a tumble.









**TREEBEARD**
**Pencil sketches**
*Daniel Falconer*
"I really like the idea that the hobbits are right next to Treebeard and yet have no idea he's there – they just think he's a tree but he's quietly watching them.

"By putting the hobbits in it gave Pete an idea of scale. If anything, I think the one where they're on the outcrop is probably not far off the correct scale."

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**ENTS**
**Maquettes**
*Daniel Falconer*
"We experimented with different fat body proportions trying to break out of human form by enlarging or shrinking their arms and legs. We also explored the balance between how much man and how much tree would comprise their final forms. Some were more man-like (top left) and Treebeard (top right) was closer to a tree. Peter approved that foot and-a half maquette and it became the bible reference for Treebeard."

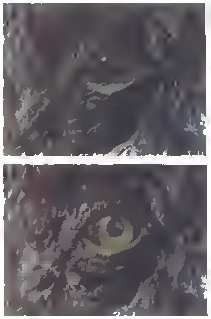
**TREEBEARD**
**Digital artwork**
*Alan Lee*
"Grishnakh's first view of Treebeard."

Scanned by Dream

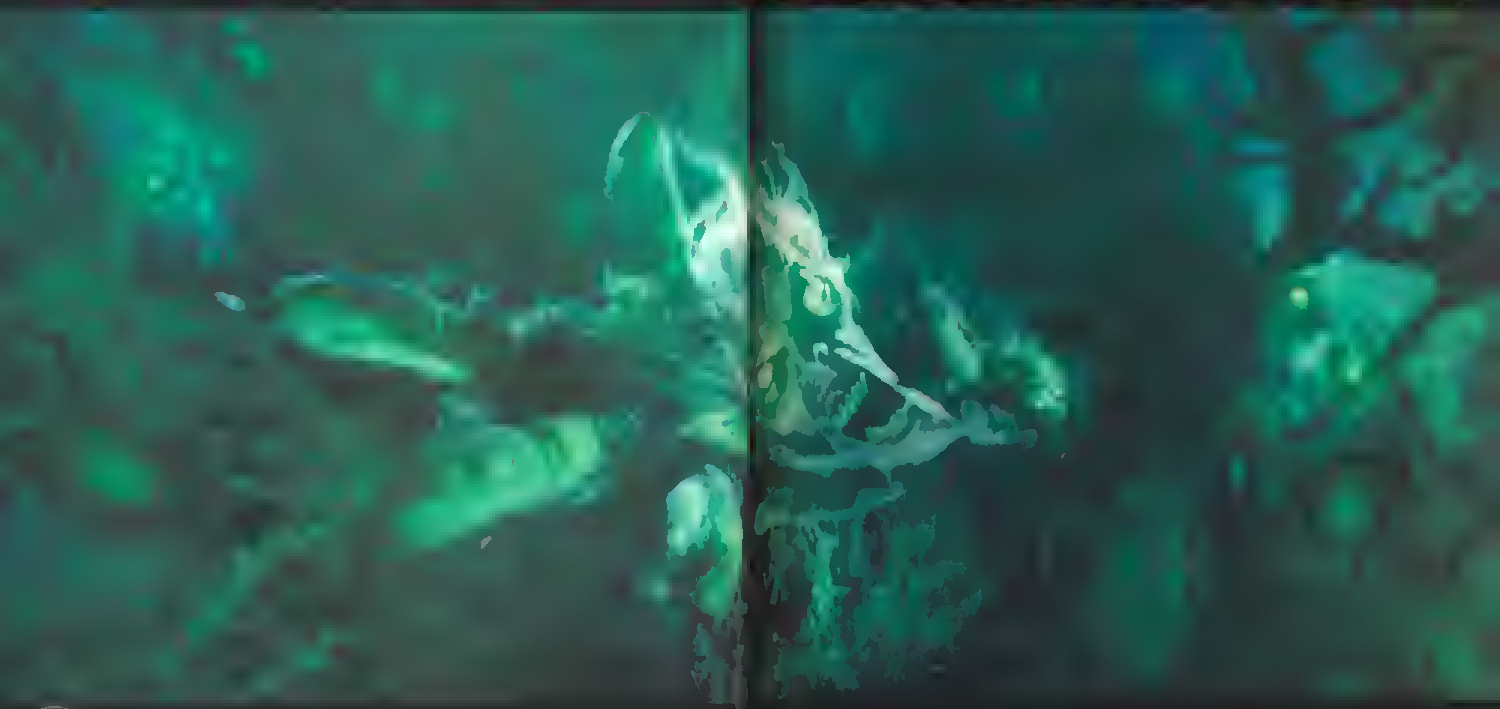
**ENTS**
**Digital artwork**
*Alan Lee*

"We decided that there would be a total of nine different Ents, with variations on those to make up the numbers on the tower shots. As the final designs were being digitally modeled, they were sent back to the VFX Art Department for further development on their characters' skin textures and their beards and foliage.

"At the bottom right is one of a number of studies of Treebeard's eyes, and opposite is another of Denis's maquettes."



# THE DEAD MARSHES



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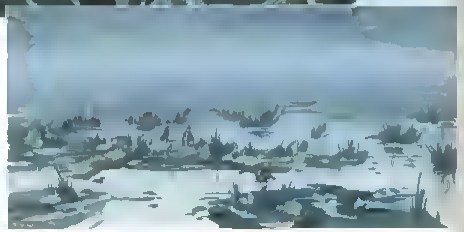

**THE DEAD MARSHES**
**Color studies**
*Jeremy Bennett*

"These were done to give some thought to the overall color palette for the marshes. I prefer the small one on the far right, but Pete's gone for the big one — something a little brighter put to bring up the greens, so it looks a little more spooky. It probably ties in well with the spectral corpses when you see them. The idea here was to think about how much visibility you'd get around the marshes. Originally they were more claustrophobic, but Peter wanted to see four or five kilometers out into the distance — to really get that feeling for how large or expansive the [illegible] areas — and how easily you could become lost

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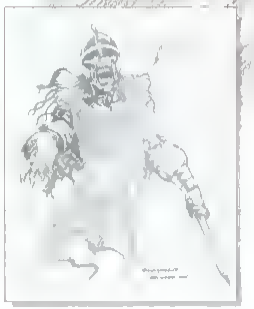
**SPECTRAL CORPSES**
**Pencil sketch**
*Warren Mahy*
"This was right at the beginning — the very first day. Richard Taylor came over to me and said, 'I need a picture of corpses. Just come up with what you can.' The idea that we were going with at that stage was that these were mummified dead bodies ranging from rotting corpses to those just recently killed.

"So Frodo falls into the water, sinks down and as he is pushing the reeds aside, these corpses appear through the reflections of the water swimming toward him."



**SPECTRAL CORPSES**
**Pencil sketch**
*Seunsak Chanpaseuth*
"This one is meant to be really bloated, as though it's been soaking in water soaking throughout the First and Second Ages. I based his costume on the Rohan soldiers. I know the Rohirrim weren't meant to be there — but I think this picture tries to capture the warrior, the tragedy of the spectral corpse."

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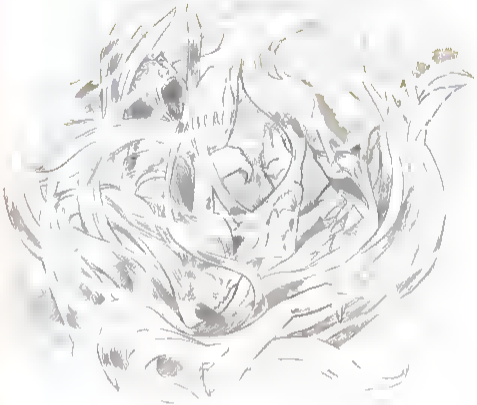

**SPECTRAL CORPSES**
**Pencil sketch**
*Warren Mahy*
"Frodo is way down in the reeds — and he's trying to fight his way out, but he's been surrounded by these shapes. I can imagine that the eddies in the water would change the shapes quite often. Potentially at one moment it could be a Gondorian spectral image in front of him, and then it's an Orc, and so on. Actually, that's not true — because Pete had talked a lot about the fact that he didn't want Orcs in there — he didn't want to confuse people into thinking that the Orcs were chasing him under the water. So we just concentrated on Elves and Gondorian-type characters."

**SPECTRAL CORPSES**
**Pencil sketches**
*Warren Mahy*
"Two sketches that give an idea of the corpses' facial expressions and what it would be like seeing the faces close up. The one near left is viewed looking down into the water from the top. Both show how the light would be reflected in the eyes, and the distance to the surface of the water."

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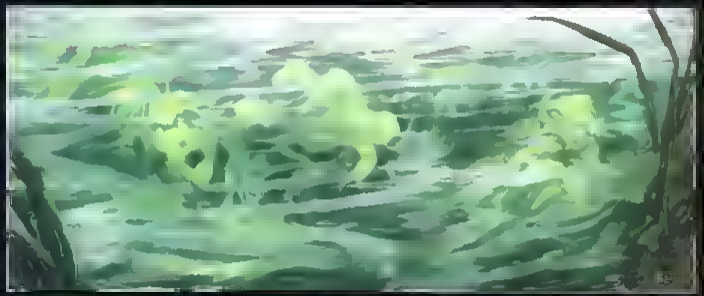

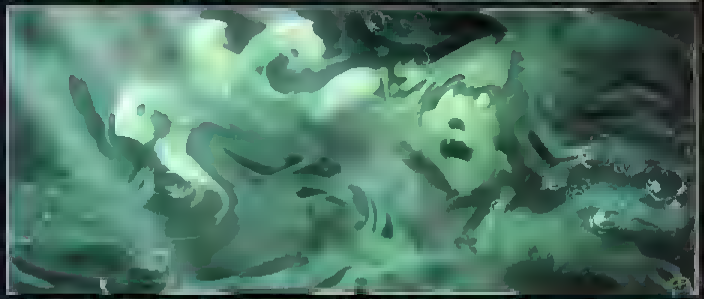

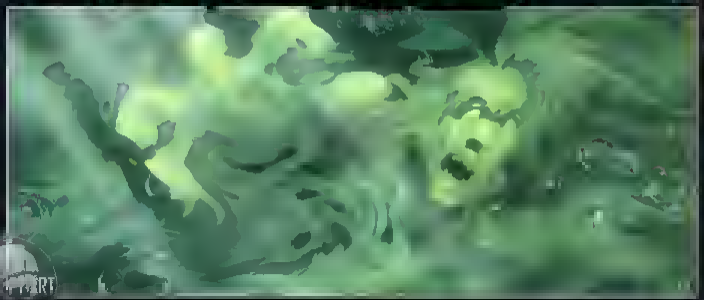

**THE DEAD MARSHES**
**Digital artwork**
*Gus Hunter*
"The images on the left were produced to answer Peter's brief for a more eldritch look to the corpses that Frodo sees once he's underwater. The main image on pages 48 and 49 combines five action elements which were altered on the computer to create an eerie atmosphere."

**THE DEAD MARSHES**
**Digital artwork**
*Alan Lee*
"These two images were to show a less spectral, more corporeal look."

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**THE DEAD MARSHES**
Color studies
*Jeremy Bennett*
"These were very simple shots to do, just general imagery for the marshes. The large one is a color study exploring the muted-out quality of the environment. The smaller one was the last frame from the helicopter flyover when they fly-out on location. In the background of the shot as it appears in the film, we'll see Mordor way off in the distance."



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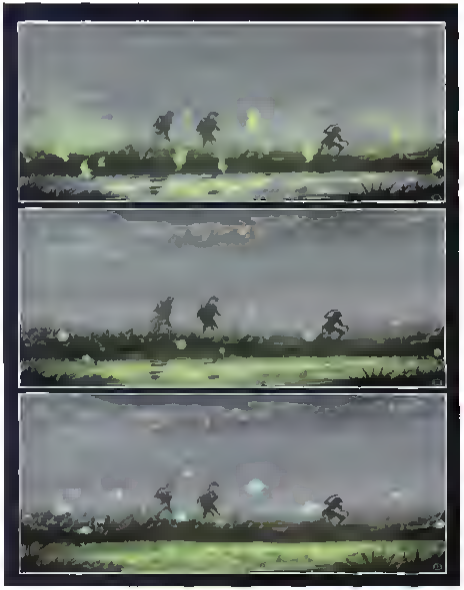
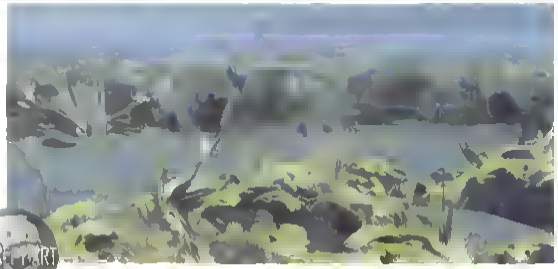


**THE DEAD MARSHES**
**Color studies**
*Gus Hunter*
The color panels on the left were created by Gus on the computer to offer different looks for the lights that play over the surface of the water.



**THE DEAD MARSHES**
**Color study**
*Jaren y Bennett*
"This is a small color study exploring the relationship between the Dead Marshes and Mordor off in the distance."

**THE DEAD MARSHES**
**Digital artwork**
*Gus Hunter*
Elijah Wood had been filmed suspended above a wind machine and shot in slow motion to create the right look for Frodo underwater. The top image by Gus has some of the other filmed material added as a guide for the compositors, while Gus's study to the left is an earlier version.

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Scanned by Ilvana

# EDORAS

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**◇◇ EDORAS**
**Color study**
*Jeremy Bennett*
A sky study for the Edoras environment.

**THEODEN**
**Costume design sketches**
*Nella Dickson*
"When we first meet Théoden, we see him as a crumpled old man, incapable of any kind of decision making. I wanted him to have the appearance of someone who never got out of his bathrobe! So we made him three layers of gowns, all of which were kind of tinge color – so that deep burgundy became mushy and rich golden a muddy yellow, while the elaborate embroidery was aged down until only the subtlest hint of the original opulence remained. On top of everything, we heaped a vast coat with a ratty-looking fur collar."

Once Gandalf has freed him from Saruman's spell, the reborn Théoden appears in a shorter, more active style of tunic and cape [illegible] colorful, richly [illegible] fabrics more [illegible] warmer hues [illegible] become.

**THEODEN'S ARMOR**
**Color sketches**
*Daniel Falconer*
"Théoden is the king, so if any member of the Rohirrim is going to have an elaborate helmet, it should be him; therefore Théoden's helmet comprises three or four different metals. It is also covered in ornate filigree. I looked a lot at the material that was pulled out of the Sutton Hoo burial mound for inspiration. There are little enamel panels, the horse's head, [illegible] emblems, and a Celtic knot that we used time and time again.

"The earliest of the Théoden drawings here is the bottom right one – too generic, I think. It wasn't really specific enough – there wasn't anything that said Rohan culture. What we see in the lower left drawing is very close to the final armor that was made. Interestingly, on his tassets, on Théoden's stomach, there's actually a tiny hunting scene etched onto them. We thought that his armor would tell a story, so if you're ever able to see it up close, there are little soldiers among a boar and hunting other animals.

"The horse motif pops up again and again, so we adopted that and also put the golden sun, which is the flag of Rohan, on the shields. It was very helpful to develop these iconic devices that we could use again, so that when you see a character in Rohan armor, of course it matter whereabouts from Rohan he comes from – no audience member, without even questioning himself, would think, 'Oh, he's from Rohan' as opposed to 'Who's that guy? Where's he from?' There are many peoples and cultures in The Lord of the Rings, so it was really important that we have these strong visual styles and color palettes to distinguish each culture and make it easier for the audience to recognize what they're looking at."

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**GRIMA WORMTONGUE**
**Costume design sketch**
*Nigla Dickson*
"I wanted Grima to have the look of a hunched, feral creature who was distant in finery but who never washed. If a lord's shirt was greasy, dirty and utterly repulsive — I'm happy to say it was a near perfect example of costume breakdown! The sleeves of his under-robe came to points on the hands, heightening the sense of evil intent, while the over-robe — black velvet flocked with gold — had a fishtail extension that dragged along the floor behind him. With the addition of a high, ruched-velvet collar his neck seemed to disappear into his shoulders, creating the illusion of hunchback deformity."

**GRIMA WORMTONGUE**
**Color sketch**
*Daniel Falconer*
"Wormtongue's dagger was designed to look as cold and lethal as possible. Its blade is slightly tongued as a play on his name."

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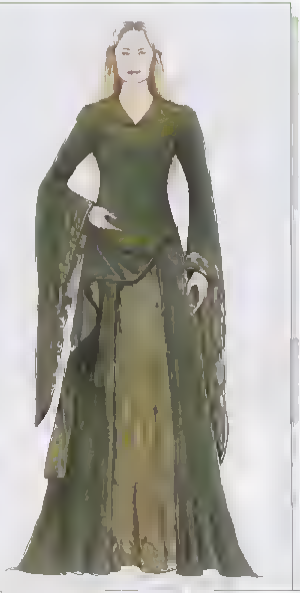
**ÉOWYN**
**Costume design sketches**
*Nigla Dickson*
"For the character of Éowyn, I started with Tolkien's description of her as 'fair and cold.' This emerged in the simple white gown which she is wearing when we first see her. From there, we took that mighty Scandinavian, tall, young thing in the full weight of royalty at her cousin Théoden's funeral, dressing her in layer upon layer of rich, regal fabric. Furs, jewelery and a crown completed an ensemble that was redolent with age and ritual.

"In contrast with Arwen, I used warmer colors and natural fabrics (wools, hessians, velvets and brocades) so that you could feel as if you been reach out and touch her unlike the more Elvish lives.

"I spent a long time getting sleeve lengths and necklines, but this enabled Miranda to find Éowyn within me. I remember watching her put on the huge green velvet hideous and seeing her sheer excitement at being beautiful and feeling herself take on the personality of Éowyn. As with every character, that is the moment when I get my adrenaline rush."



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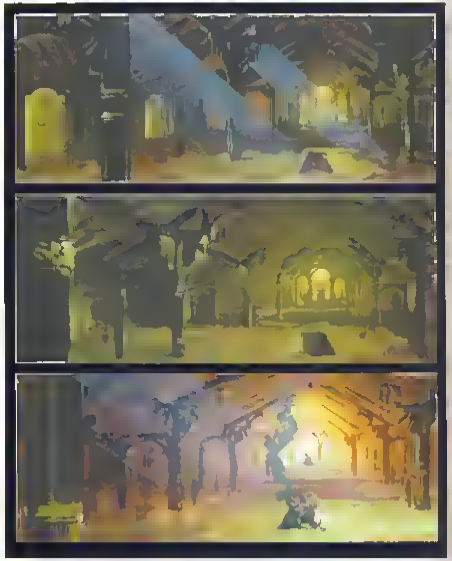
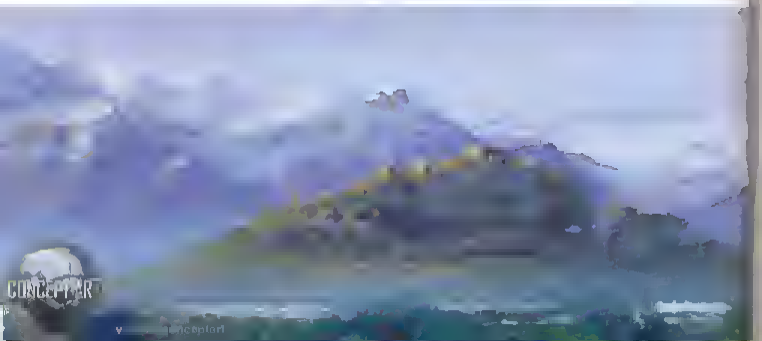
**THE GOLDEN HALL**
**Color studies**
*Jeremy Bennett*
"These were painted from the floor plans and a couple of drawings of Alan Lee's on the Golden Hall hadn't been built at Pinewood stage. I did them for VFX Effects Consultant Mark Stetson. There were a couple more of these, but they were just lighting guides for the Director of Photography to have on set when they were lighting the environment, to give them a feel for how it could look."

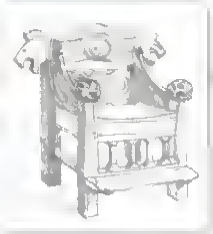


**EDORAS**
**Color study**
*Paul Lasaine*
"This is a sketch of the first view of Edoras. However I didn't think it was particularly successful, so I redid it. The approved painting is the more composition but it's more of a silhouette of Edoras against a yellow evening sky."

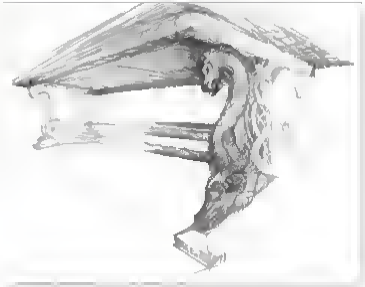


**EDORAS**
**Door knocker designs**
*Gareth Jensen*
Again looming on the horse motifs so prevalent in and around the Rohirrim culture these knockers feature on sets built in Edoras. The right-hand version with the inverted horseshoe was the rejected version.

**EDORAS**
**Artifact design**
*Gareth Jensen*
Another major design motif in the Rohan culture is the sun, so here's a small sun icon to go on a wall in Edoras.



**EDORAS**
**Prop designs**
*Adam Ellis*
A brazier, chair and table designed for the interior of the Golden Hall



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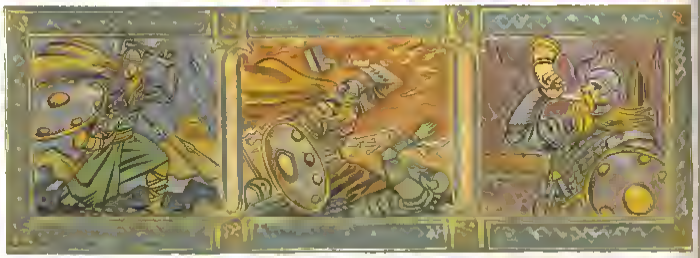
## THE GOLDEN HALL TAPESTRIES
**Tapestry designs**
*Jeremy Bennett*

"These two are my designs based on reading more about the Rohan culture. The first tapestry is of a famous boar hunt where a king, Felm, was actually skewered by this gigantic boar that had been terrorizing the locals. The second is of Helm Hammerhand, whom Helm's Deep is named after. An interesting character – totally bone shakin... he was found frozen dead but still standing on the Deeping Wall. It was great to go back and explore what Tolkien had written about this history and then try to recreate it.

"The lower one was adapted from a drawing by Alan Lee that I then took to the color stage for the guys who made the tapestries.



"The illustrations had to be quite simple to translate into large tapestries. The borders were drawn up by Shane Hewson – from designs by Alan – and the actual painting was done by Smart Arts, a local contractor onto a roughly woven canvas. When they came back, a lot of work was done in our textile department to age them down and make them look as though they'd been hanging on a dusty hall for a few hundred years.

"It was an open brief: I could do whatever I wanted – as instinct was. With the paintings you know exactly what an environment could look like – you're used a brief and it up to you to realize it and get it to a stage where Peter can say "Yeah, that looks like what I imagined. So in that sense they were a lot of fun."

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## THE GOLDEN HALL
**Tapestry designs**
*Alan Lee*

"The image at bottom left is a detail which was done as a trial piece so that we could look at various methods of producing the finished work. The design is based on Tolkien's evocative description of a wall hanging showing the figure of a mounted warrior crossing a foaming ford. The tapestries in the finished film are just part of the background texture. Though I was pleased to see one of them being rolled up as the residents prepared to leave the city."

Below is a tapestry border drawn up from a rough sketch by Shane Hewson.

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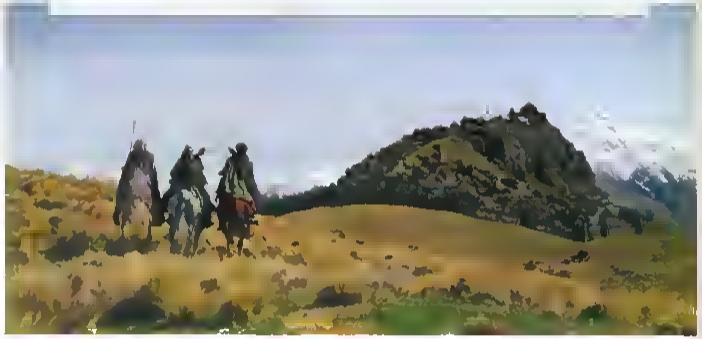

**EDORAS BUILDINGS**
**Pencil sketches/digital artwork**
*Alan Lee*
"We found the most wonderful location for the city of Edoras in the mountains west of Christchurch. We built the Golden Hall, the stables and a few other buildings on the top of the hill and a complex of buildings around the gatehouse at the bottom. The wall and the rest of the city were created digitally by Cory Bodwell and others in postproduction. I completed the above image as a guide.
"There are some scenes in the film that take place in bedrooms or antechambers, and these were incorporated into the design of the Golden Hall."

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**EDORAS STABLES**
**Pencil sketch**
*John Howe*
"Besides the Golden Hall, it was tempting to imagine a lavishly decorated building for the stables of Edoras. Imagine Saffron Kee with an equine twist and also with a hint of the reverence in which the Rohirrim must hold their horses."

**EDORAS STABLES**
**Pencil sketch**
*Grant Major*
"The stables would have been one of the more important buildings in the city. We thought at one time that we might create a two-story structure for Gandalf's horse, Shadowfax, because of his exalted status as one of the Maiaras, having a floor all to himself."

Scanned by Bravo

**◇ THE GOLDEN HALL**
**Pencil sketch**
*Alan Lee*
"The buildings of Rohan are wooden and based loosely on our idea of structures that would have existed in northern Europe during the Dark Ages. The description of Heathgar's Hall, Heorot, in the Anglo-Saxon poem Beowulf was perhaps as useful as Tolkien's own words in evoking the kind of place we wanted to create. We wanted it to feel ancient and strong, bound with iron and heavily decorated. We adopted the sunburst motif as something that felt appropriate for a plains-dwelling, semi-nomadic people, and, of course, we used lots of carvings of horses on gables and gateways."

**EDORAS GATEWAYS ◇**
**Pencil sketches**
*Alan Lee*
"These studies to the right and below are of the main entrance to Edoras and for a second, smaller gate further into the city. I enjoyed working out the details of the construction of these sets with their various types of locking and barring mechanisms. It was important that everything that we see could have been built a thousand years ago with the materials available to that kind of culture."

**◇ EDORAS**
**Pencil sketch**
*Alan Lee*
"The study below is based on my memory of our first, brief visit to the hotel we were going to use. We had some aerial surveys done so that we could build a accurate models of the site before starting construction."

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**THE GOLDEN HALL**
**Pencil sketch**
*Alan Lee*
"I did a large number of drawings of this interior, covering it from every angle. We wanted to make it as rich and as authentic as possible. Helen Stevens did a great job on all the drafting and we consulted books on barn construction to make all the timberwork believable. For all its richness, we wanted the first impression to be quite sombre, to reflect the state of decay that Saruman and Wormtongue have engendered."

**THE GOLDEN HALL**
**Pencil sketches**
*Alan Lee*
"The drawing below is another version, and very close to an illustration I'd done of Heorot for a book several years earlier. We used roughhewn ropes on the thatched roofs of our buildings, following examples that we'd seen on farmhouses in remote and equally uninhabited areas of northern Europe."

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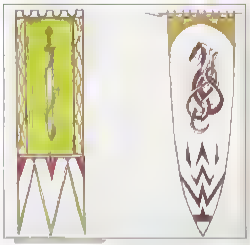
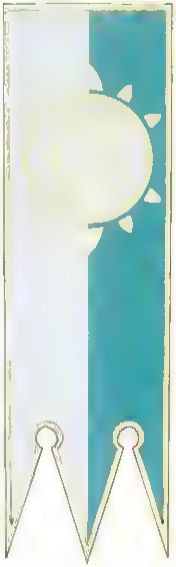
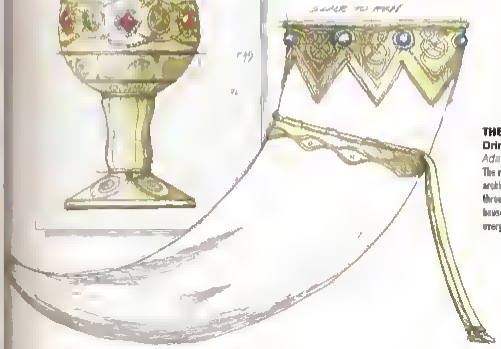


**THE GOLDEN HALL**
**Banner designs**
*Gareth Jensen*
Throughout the rooms and halls of Edoras, a variety of family heirlooms can be seen as pennants, flags and tapestries. This is a selection of the designs—all beautifully executed by fabric artist Lesley Earl-Templeton and a team of proper makers.





**THE GOLDEN HALL**
**Drinking vessels**
*Adam Ellis*
The richness of detail that we see in the Rohan architecture, costumes and banners has been carried through to other items that we might find in a royal household. We also made a large number of simpler everyday items for the refugees and citizens of Edoras.

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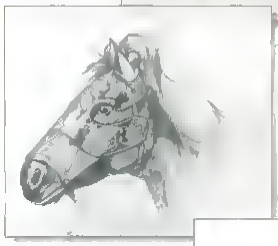
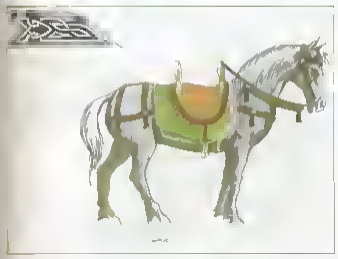
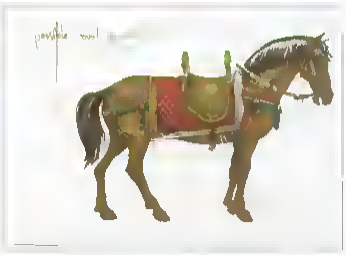
**EDORAS**
**Saddlery**
*Alan Lee*
*& Gareth Jensen*
"The top horse shows off the full splendor of Theoden's mount. We employed a saddler, Tim Abbot, throughout the production and the numbers and varieties of different types of tack, stirrups and horse armor kept on all busy."



**EDORAS**
**Horse face-plates**
*Warren Mahy*
Three three designs were done to assist the leather workers in manufacturing the horse face-plates. Major consideration was given to the comfort of the horse during the process. We had to watch that the ear cuts around the eyes didn't impede the horse's ability to see and that the lower portion of the face-plate kept well away from the horse's nose.

**EDORAS**
**Saddlery**
*Gareth Jensen*
Sketches of the pommel and mantel of Theoden's impressive saddle. The decorative details are representations of the hoof at Sonlin, the great dragon, also by one of the ancient ancestors of the King of the Mark.





**EDORAS**
**Saddlery**
*Gareth Jensen*
The design above was originally for Theodred, but was adopted for use by the Royal Guard at Edoras. The design above left was created for Eomer's horse.

**EDORAS**
**Sketches**
*Alan Lee*
"Some of the different uses we've made of animal motifs. The pencil drawing at top left of this group was for the armrest on Theoden's chair. This would normally have been cast in fiberglass and glued into place, but the carpenter who built the chair was very keen to carve it himself. He made a beautiful job of it. Below it is the running horse design from Theoden's banner, various wooden carvings from around the Golden Hall, and, above, the fountain that Tolkien describes in his account of our heroes' arrival at Edoras."

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# THE BLACK GATES

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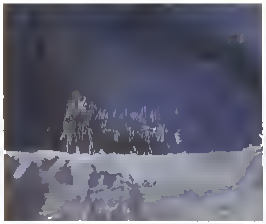
### 00 THE BLACK GATES
**Lighting studies**
*Jeremy Bennett*

"These three early lighting studies were completed for the miniatures crew so they could use these to match the color. I always imagine the land being dead. It's like Mordor in sucking the life out of the atmosphere and all the air. The lighting is not flat, but it's certainly not warm and we didn't really want to go too brutal a look, I think Peter wanted to say he wanted it to have a sort of tobacco feel so it's dirty. It's murky – it's a very tricky environment to handle."

"There was no order doing the actual gates scene in the film they're just beautiful things. Anyway, I was blending them back into the atmosphere here – setting the detail down – to get the feeling of depth. The Easterlings are coming in from the right so you can see the scale,

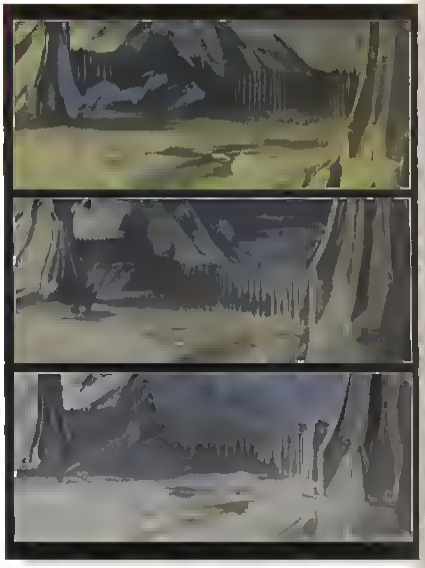


see how big the Black Gates are meant to be. They are actually about seventy feet, so I created the scale so that the environment would look gargantuan.

"We did a lot of drawings for this, an awful lot. It's an environment that's really important to Alan Lee and me. It's the last place in Middle-earth you'd want to be – we had a very clear idea of how we wanted it to look." (To the right is Alan's digital version, blending the real gates with his painting.)

"We wanted to provide a little bit of atmosphere behind the gates themselves – it's there for two reasons. First, to silhouette the gates and play up the beautiful detail there, and second, to allude to the Orc camp which is behind them, to give a feeling of life and movement. This is actually for the tail end of the shot. We start right at the top of the mountains, and tilt down: you have Mount Doom – or the glow of Mount Doom – off to the right-hand side, so that's a major feature in this painting. Until the latter part of the three-shot it is as close as you're going to get to Mordor and Mount Doom itself.

"So it was important to us that it had a very frightening feel – it's daylight, it's not a night shot, but it still needed to look disturbing."



### THE BLACK GATES
**Digital artwork**

"[illegible] to show how the mountainside [illegible] beyond the Easterling army and above [illegible] look."

### EASTERLINGS
**Design sketches**
*Johnny Brough (far left) and Warren Mahy (left)*

"The great thing about the Easterlings, because they were on the bad side – as an alliance with Sauron – is that you could order them more tribal, they could be a bit more raw and a bit more savage. I loved the idea of having exposed skin: a bare chest – it's almost tempting you: 'Come on! I'm armored to a point, not you know, my heart is open! Just try it!'"

### EASTERLING
**Pencil sketch**
*Seunsak Chanpaseuth*

"I really went off at a tangent for this one. I think it was just a wild idea at the time – a lot of movement, but I gave him the appearance of being like an assassin, a ninja. With a bit of a samurai look about him, too."

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**EASTERLINGS**
**Color sketches**
*Daniel Falconer*
"Sourisak did a great drawing [previous page] that included a fantastic helmet with the silhouette of two really big blades coming out of it, which Peter Jackson really really liked. So I began trying different helmet designs that would employ that silhouette. It was something that none of the other races that we'd designed at that stage had. The look of the armor itself had been pretty much locked down and we also had a very strong idea of what the color palette would be – oxbloods, reds, browns, black and brass. The larger image here is a further exploration of the helmet design. Peter liked the shape he thought I had quite an unusual look – especially the underscal. The final design, which we see in the top right picture, was a combination of the helmet and Sourisak's, too silhouette combined with the overall shape of mine. And a more open face-guard."

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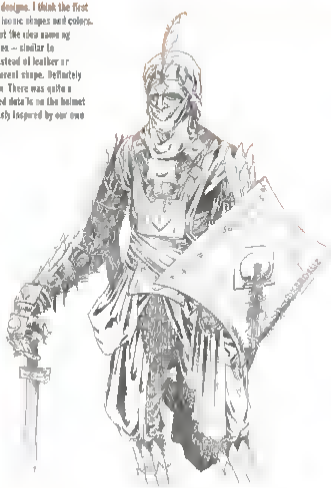
**EASTERLING**
**Color sketch**
*Warren Mally*
"This is one of the first Easterling designs. I think the first few days we just tried to bring out iconic shapes and colors. I can't remember who started it, but the idea came up of having starting-to-gether panels of plates – similar to Japanese armor, but being metal instead of leather or laminated wood to give them a different shape. Definitely more Middle Eastern than European. There was quite a discussion over the crescent-shaped detail on the helmet to ensure that it wasn't too obviously inspired by our own cultures."



**EASTERLING**
**Pencil sketch**
*Daniel Falconer*
"This was one of the earliest Easterling sketches done. I was drawing upon what I thought Easterlings would look like as related in Tolkien's text and I came away with the impression that they were a desert people, quite fearsome. I used a lot of Bedouin and Saharan influences in designing their outfits. In this case I think some of the source material was showing through a little too strongly. It also used the upward facing horns of armor, which came from a drawing that John Howe had done of Rangorath armor. The Haggarithe are all kinds of various different groups of men and so I thought, One of them is probably an Easterling, and so it's a really strong image, why don't we adapt that into the Easterling armor?"

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## EASTERLINGS
### Color sketches
*Daniel Falconer*

"At this stage we were trying to establish very strong iconic features for the Easterlings to differentiate them from the other armies, so one of the things that I played with was that they used different metals in their armor – brass, bronze coppers. The kind of metals that we haven't seen a lot of in the various other armies, together with new shapes. In this case, I thought it would be interesting to add a strong geometric element to their design so I used lots of squares and circles. The one below on horseback has a square shield which I liked a lot. They actually didn't ride horses in the Extended Film, but I know that in parts of the books they are described as being horseback warriors.

"The large picture was getting much closer to the final design. This introduces the idea that they're actually quite a cult culture, and that each warrior wears the badges of his office and the wealth of his family all over him. They would festoon themselves with other war trophies that they've taken off people they've killed or family heirlooms. It's absolutely covered in this sort of stuff. The palette for the armor is fairly close to what we finally went with, but there were a few changes. Peter felt that we needed a helmet, whereas this one had a turban. He believed that a helmet makes him much more warriorlike and again has obviously from any recognizable culture, which brings us to the drawing at the bottom right of the page.

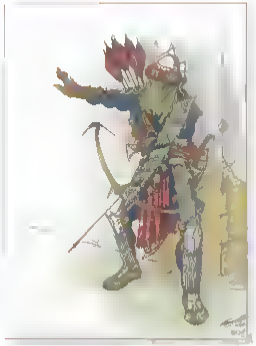
"He's wearing something between a helmet and a desert mask, and carries a bow with some really large arrows. We liked the idea that they had extremely large longbows, almost like the old Japanese ones, although this was dropped in the film."

## EASTERLINGS
### Color sketch
*Warren Mahy*

"The sketch below was later down the track. Peter had liked some of what Dan and Ben had done and so we all started riding in little bits and pieces. I favored lots of colored cloth rather than heavy armor. The covered face gives it a Middle Eastern look."

## EASTERLING
### Color sketch
*Ben Wootten*

"I came in after the initial round of drawings had been done, so there was already a direction that Peter liked. The heavy lamellar look, the buildup of lots of small armor. He liked the sharp shapes, had he liked the Eastern feel. So it was basically just exploring some of those options – try some other shapes in the lamas – and exploring the directions that Peter liked. Going through a lot of the Oriental books I noticed that indigo blue is a color they were up to a lot. In the book the Easterlings are described as wearing gold and red, which are really easy colors to pick out highlights on, so I just gave them a neutral color that they might wear underneath their gold and red – a pigment that might work well in a desert."



## EASTERLING C
### Color sketch
*Soursak Chanpaseuth*

"The designs are based on Daniel's drawing that we spun off into a different direction. All those sharp edges on it are because Peter seems to like the majority of the bad dudes to look as aggressive as possible. (The like skeletal-looking face plate he had on here. It gives him a 'dead' look. We tried to cover their faces as much as possible."

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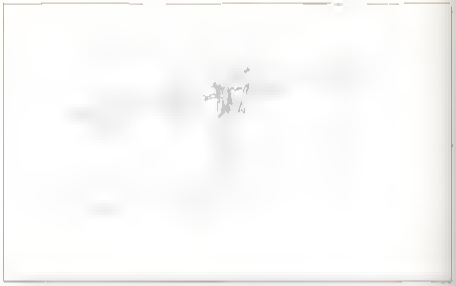
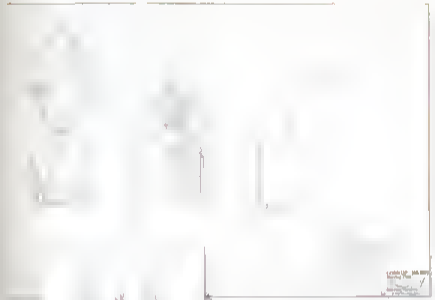
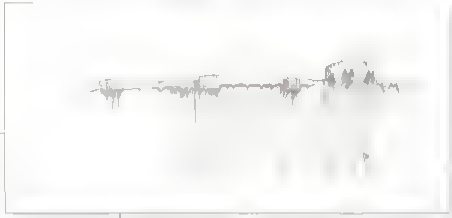
## THE BLACK GATES
### Pencil sketches
*John Howe*

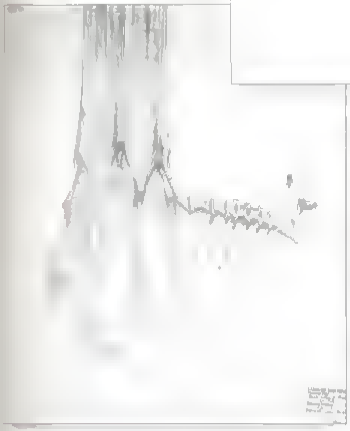
"The Black Gates are quite prominently described by Tolkien, with their flanking towers, the wall across the foundworth, and triple gates. In Italy I began with more conventional gates, under arches that are distinctly Numenorean in design but Peter wanted something he could march his army of thousands through without changing formation. Suddenly the gates became eighty yards around. Sets of wheels were added, and a system with two sets of large walls for huge trolls shoved to fourteen beams, who would provide the leverage necessary to open them.

"Peter wanted the wheels that carry the weight of the doors to be visible. A bit unusual from a defensive point of view, but surely clearer to the viewer. The top of each gate tower is part of the same structure and swivels with the gates themselves."









## THE BLACK GATES
### Pencil sketches
*John Howe*

Numenorean architecture is quite arrogant really, but with simple lines inherited from their maritime past which break up the fullness of the structures. Only a lack of time stopped me from exploring this aspect all the way back to Numenor itself.

"I was not a huge fan of designer's dream architecture and cities. Too many arrested fantasy realms look like they are the work of one architect (which is evidently true, but beside the point) a fault born of our contemporary desire to design novel cities and environments forgetting that any urban area is as much a product of chance as of design. I'm influenced as much by the terrain, the materials used, as by the draftsman's pencil. I tried to bring this to mind when imagining these great structures."

## THE BLACK GATES
### Pencil sketches
*John Howe*

"One of the ideas we touched on was to develop a well-defined style for Numenorean architecture, which constitutes the foundations of much of the larger structures in Middle-earth. The Black Gates are Numenorean, repaired and enhanced by Sauron.

"Sauron's 'embellishments' are mocking structures as well as the architecture he creates, are wrong in a very sense. He is trying to capture something – humanity – he no longer possesses. Sauron's architectural forays fall on the sculptor side of 'non-gothic.' Height for height, spikiness taken to needle-sharpness, and, above all repetition of motifs ad infinitum. Much of his architecture is in metal, created into stone foundations, like a mad gardener grafting extra petals onto a rose and suggesting the flowers themselves. It is an attempt to capture all the attractiveness of human craftsmanship in an industrial manner. Above all, it is disproportioned, the tall too sharply edged, unknown."

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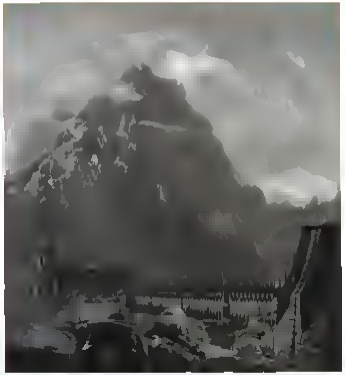
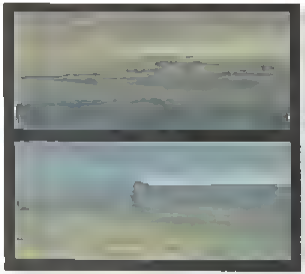


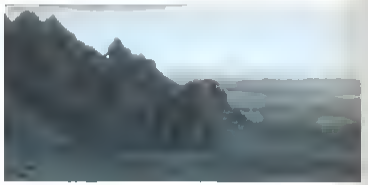
**◇ THE BLACK GATES**
**Digital artwork**
*Alan Lee*
"This was done to position the miniatures behind the blue screen foreground and to show where Gollum might be placed as he watches the Easterling Army approaching the Black Gates. I loved John Howe's designs for the Black Gates and wanted to preserve their gigantic scale. To the right of that is a black-and-white version showing the mountains looming above them."

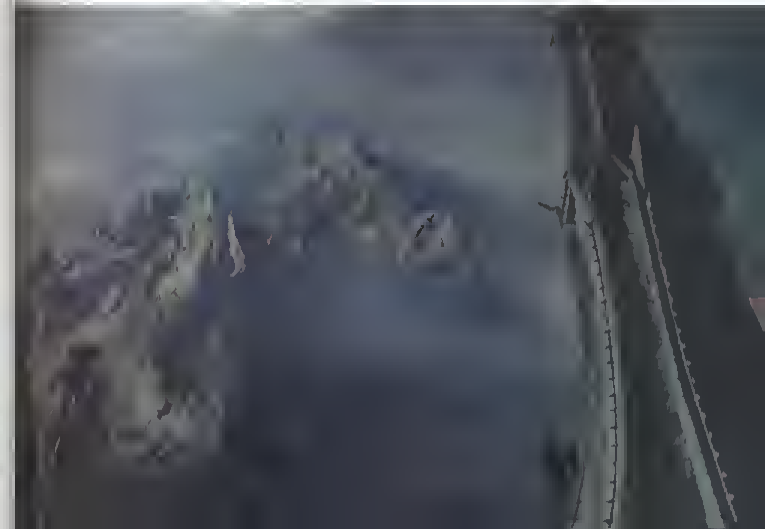


**DAGORLAD PLAINS**
**Color studies**
*Jeremy Bennett*
"These quick studies show the view from the gates over the Dagorlad Plains and the Dead Marshes that Frodo, Sam and Gollum have just traversed. You have a lot of the Emyn Muil on the left side and then there are hundreds of miles of nothing. Just a desolate plain. These were a rough guide for the matte painter who then created the scene. We used a cyclorama taken of the Laraghmore Desert for the ground plane and the sky was added later — but it actually has a similar feel to this. I really wanted to keep the low cloud cover that's coming from over we added. It's just hanging there so you do get a lowering atmosphere of death."

**THE BLACK GATES ◇**
**Digital artwork**
*Yanick Dusseault & Max Dennison*
"Our goal was to evoke massive scale — K2-size but without the snow! The solution was to overlay layers of cloud. The painting blends into the miniature while the camera pans down to a full-scale rock and..."
"A difficult environment to produce as we are right under Mordor's final door. The color palette was critical: we had to make the lighting bright enough to see the characters but dark enough so that the oppressiveness of the area was tangible. We worked closely with the Art Department, and Compositor Colin Alway was invaluable in pulling all the elements together."

**THE BLACK GATES ◇**
**Digital artwork**
*Max Dennison*
"The view outside the gates is to announce one heroic painting which covered an angle of about 120 degrees. This view had to give the impression of the blasted devastation, rubble and aridity of the Dagorlad Plains, and establish the distance between us and Emyn Muil off in the distance. A mixture of scenic elements were used in this instance whereon the sky was painted. This and the hoogi to the right were used in multiple shots."





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# ROHAN

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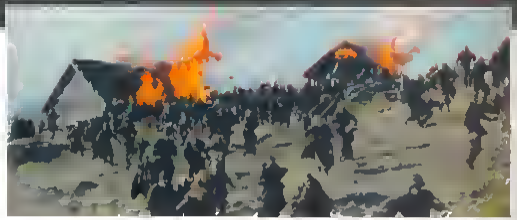
**ROHAN**
**Color study**
*Paul Lasaine*
This color study was done to show the first panoramic view of the Plains of Rohan, seen by Aragorn, Legolas and Gimli as they pursue the captured hobbits.



**ROHAN**
**Color study**
*Paul Lasaine*
This was an early design for the sequence when the Rohan refugees flee Edoras as it's being burned to the ground during a Warg attack. This village was built at Poelburn in the South Island, and its fleeing inhabitants were recruited locally. Just below is a frame of what was finally shot.

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**ÉOMER**
**Color sketches**
*Warren Mahy*
"For Éomer I wanted a regal type of armor — something that was a little more fitting for a prince from the top kingdom. This was unusual for me — I'd never been a drawing-in-color person. I only started doing them when I moved to Weta, but I watched Ben with his marker pens. It was good training, because you could start playing with color quickly by photocopying your drawing, playing around with it. 'Oh, I've done something terrible! So you just throw it away and then color up another photocopy.

"Éomer's shield was done at the same time as we did Théoden's shield [below]. It's a similar concept, using the same sort of shapes but a little more flamboyantly, probably even to the stage where it was not actually practical.

**THEODEN'S SHIELD**
**Sketch**
*Warren Mahy*
"The design for the outside was pretty much as is, and the boss — which was David Falconer's idea — was put into the center. The center is surrounded by a ring of galloping horses and those are enclosed within a sunburst."

**ÉOMER**
**Color sketch**
*Dan el Falconer*
"We did not do that many drawings for Éomer. We d already so had Ian Robertson look — and Theoden and Éowyn more a lovely well on the way in drawings. I think the Rohan royal guards had been designed and locked off at that stage so when it came to Éomer, we decided that we would reuse quite a few elements from other armor designs and give them his own flavor. We weren't starting from scratch; we were simply building on what we d already established.

"This drawing is the image that was approved by Peter. There are small changes that were made — his armor in Ben was is green, and we made it brown in the end — although, interestingly enough, a green version of it was used for Theodred, when that character was written back into the script later on. The helmet is the more on that used in the final armor. And, of course, the horse emblem is there. It has the white horse tail flowing off the back of his head.

"Again, as much as possible we would take descriptions as they were in the book and incorporate them into what we were creating. Certainly if there was a description we d follow it as much as possible. One little feature that he gets in the pop-up cheek guards, which I thought might give him quite an interesting silhouette — set him apart from the other riders. We don t actually ever see him in the film with them up like that, but they were designed to be able to do so."

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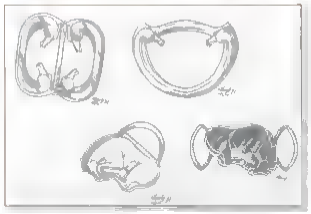

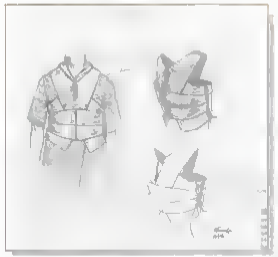

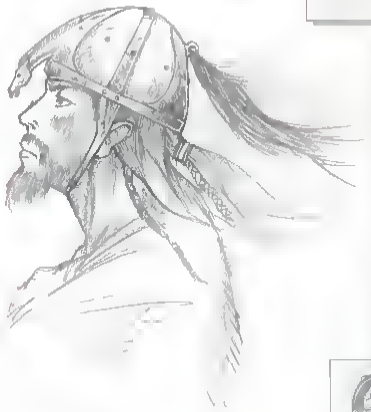

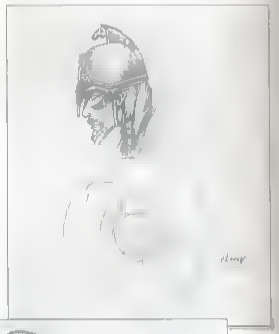

**ROHIRRIM**
**Pencil sketches**
*Warren Mahy*
"As with all things Rohan, the horse motif runs through everything, including buckles. The body armor was really interesting, because it was done in under half a day. Richard Taylor wanted something that they could build for the Rohan extras that would be strong. It did be a necessarily need to be as lasting, but we thought that if it's going to be light, for foot soldiers or for horsemen, leather is going to be more along the lines of what the Rohirrim would make.

"The swords were easy. The one on the left ended up being the generic Rohan sword while the one on the right was just an early concept. Again, it has the horses carving underneath.

"I think that Pete said that the helmet's nose-guard looked — well, let's just say like something [illegible] flaared! Usually when you try to get a consistent design, an iconic sense of an army [illegible] metric shapes or colors. I like the fact that we were able to see horses on swords, but [illegible] was taken a step and we ran with it."

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**ROHIRRIM**
**Color sketch**
*Dan et Falconer*
"This is one of the earliest Rohan drawings — and we hadn't really established a good look for them yet. This one's quite Norse. It's also quite heavy and clunky. At this stage on the job some of us had done much research into the armor yet; it wasn't until John Howe and Alan Lee brought up that we really learned how armor works. John in particular is an expert on medieval armor and had was able to educate us on the do's and don'ts of armor construction and design. I think the armor took a huge step forward in quality after he joined on and was able to bring that depth of knowledge to it.

"Ultimately the drawing didn't really yield on anything that we finally went with. Although the color scheme that's presented here is something that stayed much the same — the strong grass green that Tolkien talks about the Rohirrim having. He was a character Eriswhand, who was said to carry a red shield. I don't think we actually ever see Eriswhand or hear him mentioned by name in the film at all, but at this stage we didn't have a script to work from — we only had the books."

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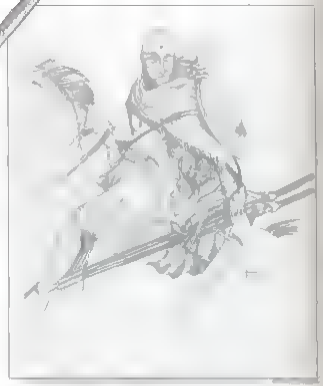
**ROHIRRIM**
**Pencil sketch**
*Daniel Falconer*

"Pete said early on and he didn't want all the Rohirrim to have the same uniform armor which, for example, the Gondorians do, simply because they're a far flung people spread across the broad landscape of Rohan. They're farmers and horsemen, and when they are called together to fight to defend their land, they won't all have exactly the same armor. They have armor that they've put together over the years. It has a certain style that's universal, but there was still a lot of room for actually designing individuals to be quite distinct from each other as long as they stayed within the established stylistic look. The one sketch is of an old soldier — weary, and probably a little big for his armor."



**ROHIRRIM**
**Pencil sketches**
*Warren Mahy*

"These were done before Pete started signing off on anything. We liked the idea that there was fabric in the designs, that they tended to be more Nordic-looking as far as having the long, long shirts, with chainmail underneath.

I was trying to keep it simple enough — especially with the fabric — so that we could put a fabric cloak over the top of a piece of armor, or another piece of clothing that had a little piece of chainmail on the bottom to give a layered effect."

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**WARG RIDERS**
**Pencil sketch**
*Warren Mahy*
"This was an idea for Sharkii rather than a generic Warg rider. I wanted him to look tribal in the sense of fur and bone. I always thought that the Wargs were bred in Mordor from stocks of different animals or dogfish wolves, and the Warg riders actually were part of the training crew as well – even to the point where they became one with the Warg they rode, so these guys would live with them and feed them. I always liked the idea that the Wargs were intelligent enough to have their own language. The feet is, if it chose to, a Warg could just so easily turn on the rider ..."

**WARG**
**Pencil sketch**
*Warren Mahy*
"A very early idea for a Warg head. Note that the eye is down by the mouth. Eventually it moved a little bit higher, but stayed forward, and the jawbone goes way back into the head."

**WARG**
**Pencil sketch**
*Poursak Changaseuth*
"[illegible] these on pit bull dogs. I was trying to get [illegible] typical wolf-look of the Warg. Richard [illegible] it could be almost ratlike, so this was

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**WARG RIDERS**
**Pencil sketches**
*Christian Rivers*
"These are two unfinished Sharkii designs. When you're designing armor it's very easy to take shortcuts, and say 'Oh, this bit's leather!' – and then just draw a boring piece of flat leather. However Richard Taylor wanted to ensure that we were all going to design pieces so that when the camera zoomed up on this creature, you look at the intricate detail and it looks like something that someone's spent months over. And in an ugly way, obviously, because they're Orcs. No beautiful gilttering, just a layer of leather with bone stitched over with fur, and then another piece stitched on for support that's worn away, and then another piece stitched back on. This thing has probably been worn for years and been repaired and damaged and repaired again. So they needed to be different from the ordinary armored Orcs. If anything, we tried to give the Warg riders an almost organic feel. I mean, although the Wargs are powerful, you wouldn't want to load them down with too much metal – otherwise the Wargs wouldn't go very fast.

"We wanted Sharkii to be the baddest, fiercest, nastiest looking of the Warg riders, so he's the one who's been ridden the Warg the most. So the chosen thing is to give him horrific scarring, and Pete took that to the extreme when we actually put on the makeup. He wanted a few pieces that looked like skull back together. It just gives him an over nastier look.

"The shoulder piece in the near right sketch was starting to look a bit too like shoulder pads. It hit Mad Max-ish. A little too what we call 'overdesigned.'"

**WARG RIDERS**
**Pencil sketch**
*Christian Rivers*
"This was probably one of the more cohesive kinds of armor designs. I'm done. I'm a full uniform, so you have all these elements that are coming through: the fur cape, the helmet (similar to a lot of designs that Warren Mahy did) which then becomes quite standard for the Orcs); a little flying helmet thing with an eye-guard with spikes coming off to enhance the ferocity. It also gives the impression, subconsciously, of his hair blown back and therefore helps reinforce the sense of speed these creatures move at; having someone ride with all his hair hanging down doesn't look like they're moving fast, but with all these sharp angles you really believe that these guys are flying along!"

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**WARG RIDERS**
**Pencil sketch**
*Warren Mahy*
"This was the first rider I did — the Warg is just a mastiff basically. A big, big mastiff with a weird head. I was trying to get more of a horse feel into it, but it's starting to look a bit more reptilian as well."

**WARG RIDERS**
**Pencil sketch**
*Warren Mahy*
"This is was a I my earliest thumbnails — in fact it's one that I sent to Richard Taylor to begin with, before I was even in the project. It's more cartoonlike. It was when I was looking for work, so I certainly didn't know what Peter Jackson wanted."

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**WARG RIDERS**
**Pencil sketch**
*Warren Mahy*
"This was a later version of Sharku. There was an illustration that Johnny Keough did which had quite a high hook in the leather armor and Pete quite liked it, so we started adding that in. This is pretty much the starting point for the final costume design. You can see that he's carrying a piece of meat for his Warg. Nice."

**WARG SADDLES**
**Color designs**
*Warren Mahy*
"These are schematics for the saddles, the idea being that it was a pokey saddle, where the Warg rider's feet moved quite far back and he leaned forward over the Warg's shoulder."

**WARG RIDERS**
**Pencil sketch**
*Christian Rivers*
"This is an early idea for a Warg rider. Originally it was just a concept design for the Orc Grishnakh, done in about 1998. I was trying out the look of the face. We'd made a few sculptures of Orcs and at this stage Grishnakh was going to be one of the Moria Orcs, when they were not too different from the Goblins. So I had a few things, like the unmarked Dwarf gauntlets hanging around his neck, with the beard still attached, which was a nasty piece of desecration — something to make him deeply offensive to Gimli. Although I was trying to come up with a character design — and trying the drawing would have been difficult to a complaint in prosthetics — Grishnakh looks nothing like this in the finished film!"

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## WARG RIDERS

### Pencil sketches

*Warren Mahy*

"At the beginning Pete used a few words that were helpful to me – it was a guide to what he was looking for – he liked the idea of the Wargs being almost reptilian but prehistoric as well. The direction that the main sketch was going in was definitely more doglike. It was more mastiff but strange with bad anatomy as well. Then it started drifting more toward a prehistoric doglike creature, only with weird hands and stretches.

"All these other pictures the one to the right on this page was one that Peter liked and suggested went toward the final design. The idea being that I had a longer neck than a normal dog – almost the size of a small pony – eyes more forward on the face and the ears way back. There's quite a mound on the back of its skull and a lot of muscle, making it almost hyenaesque. There was also an idea at the beginning that they had a muzzle across their face, not necessarily as armor but maybe just following on from the idea that the riders have lost a few hands in the training process.

"The one at the top of this page is much less doglike and has lost its nose, which Pete liked – it didn't happen in the end, though. The Wargs actually has a thumb on their front limbs so that they could hold on to something – not necessarily to manipulate it, but so they could get up a wall, for example, by grabbing and pulling themselves up.

"The two smaller sketches are ones that we went backward and forward with a few times before they were eventually dropped. I was trying to bring in more of a horse feel into the face of the left-hand one, while the other one goes back to the dog origins."

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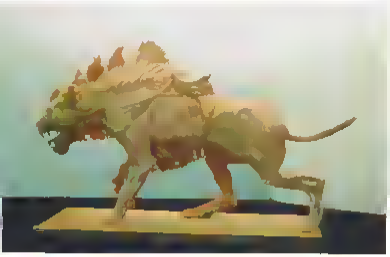
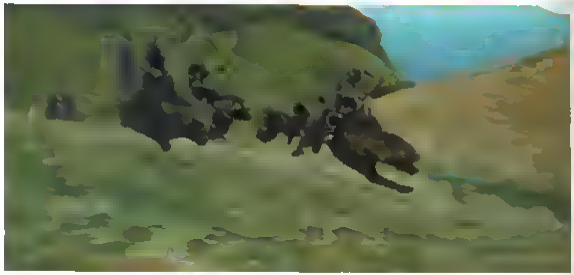


**WARGS**
**Maquettes**
*Warren Mahy*
These maquettes were created by Weta to show the CGI designers how the Wargs looked in terms of size and weight.



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**WARGS**
**Color guides**
*Warren Mahy*
"There wasn't much discussion with Pete about colors. He basically put said, 'Come up with something!' The idea was to go pretty much from wolf colors through to the African wild dog. I was playing around with those colors – tan, orange – and I did have quite a lot of white in these guys as well, around their lower legs, and around the eye. This wind appears in the final version together with more tan. Unfortunately, there's not so much of those patterned colors as evidence. I actually like the initial concept that there was a bit harder patterning to them. Matchies round the back, tiger stripes, etc., but there you go."

**EAST WALL OF ROHAN**
**Color studies**
*Jeremy Bennett*
"Here are two studies of an Uruk-hai on a rock. The camera pans round to the left to reveal the Uruk camp. They're on the Rohan Plains. There's the ocean off in the distance, but the valley is completely rotted out. Pete wanted to get a feeling for what we might see – or what we might not see. In the final shot we do have more of a feeling of a horizon, there are some rocky features coming through, but color wise it's very similar to these concept. There's just a little more detail in the foreground."

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# RIVENDELL

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**RIVENDELL**
**Final matte painting**
*Yanick Dusseault*
This painting was done in a more monochromatic palette to convey a slight nostalgic feeling to the sequence.

**ARWEN**
**Costume design sketches**
*Ngila Dickson*
"The additional pickup scenes that we filmed allowed me to design some wonderful new costumes for Arwen – a much richer colors than we had seen her wearing in the first film. As with some of the first film's designs, I used light silks and dark colors, the latter suiting both the Rivendell Elf look and Liv's own coloring. Some of the designs here are to outfits that Arwen wears in visions of her as Aragorn's queen, including one at the bottom of the facing page which she wears at his funeral. Of course, these are all just things that may come to pass – nothing's for certain until we see film frames!"

**DEAD KING ARAGORN**
**Color study/digital artwork**
*Jeremy Bennett/Gus Hunter*
"The painting below was used as a rough compositional guide for miniatures as well as a lighting study for set. Once the live action and miniatures were shot we combined these elements together and replaced the sky to show what they might look like for postproduction."

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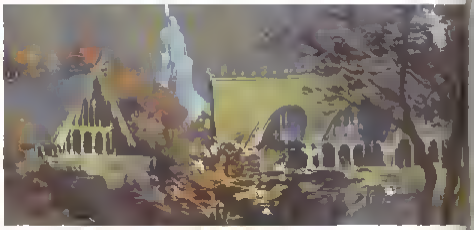
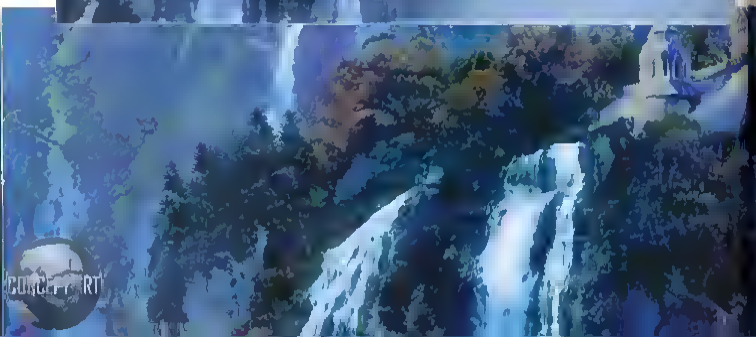
**RIVENDELL**
**Color scheme**
*Jeremy Bennett*
"Here I've taken the miniature and built it along with its environment, attempting to capture the melancholic atmosphere which permeates Rivendell at this stage of the film. This was then used as a guide for the miniature team to work from."



**RIVENDELL**
**Matte painting layouts**
*Gus Hunter*
The smaller painting is for the background behind Arwen and Aragorn during a romantic scene at dusk, which Yanick Dusseault based his final matte painting on. The bigger painting was completed for when Aragorn is about to leave Rivendell in the early morning, and Max Dennison based his final matte painting on this layout.



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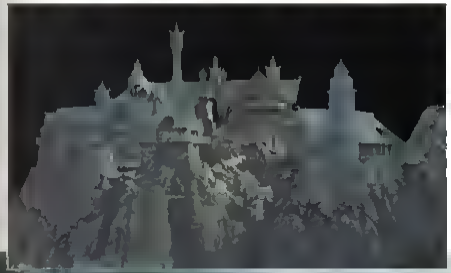
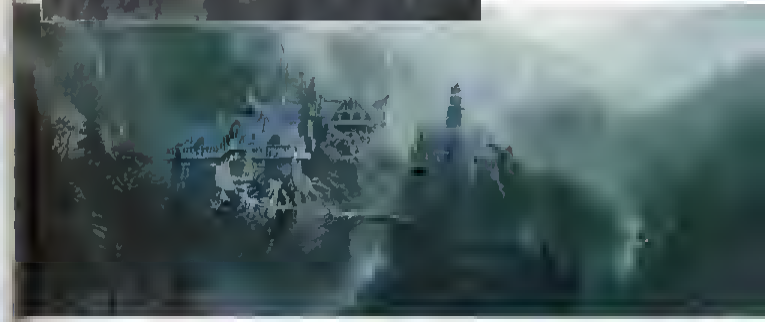
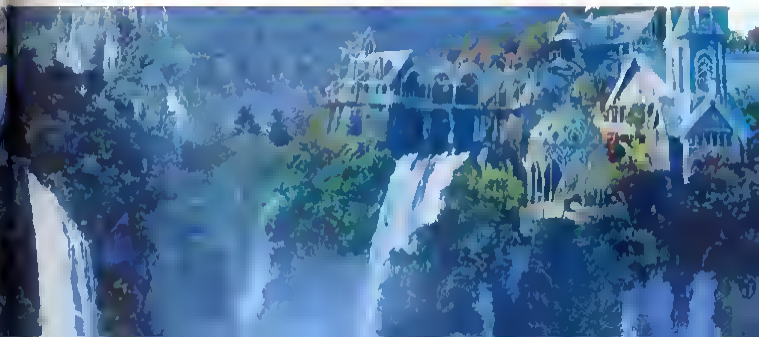


**RIVENDELL**
**Miniature and digital artwork**
*Alan Lee*
"This is a design for a matte painting, which utilizes the miniature of Rivendell [top] that was created in the Weta Workshop."





# ISENGARD

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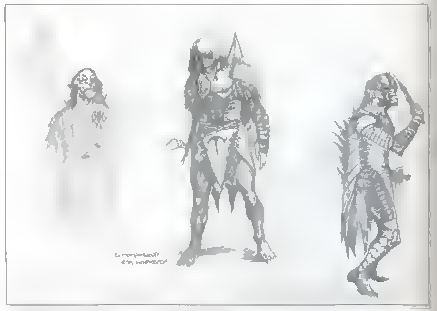
**ISENGARD**
**Environment and massive study**
*Gus Hunter*
This is an early concept to show what the Uruk-hai troops and background environment cyclorama might look like as they leave Isengard.

**ORCS**
**Sketches**
*Christian Rivers*
"The guy with no leg on the right — I think that may have started in as a design for Grishnakh's armor actually but it's basically Orc armor. But for a featured Orc rather than a background Orc, so he had to look a little different. More complete. I was trying to give him quite a robes-as-armor design — the Orcs' armor is, obviously, bits and pieces — a bit of chainmail here or a bit of plateaul here — and basically stitched together. So I wanted to give him, without giving him a nice seat suit, a few odds and ends but still make it look like a full suit of armor. Trying to incorporate a lot of sharp curves, nasty spiked corners, and when you saw him in this array he's a stick but from the background Orc.

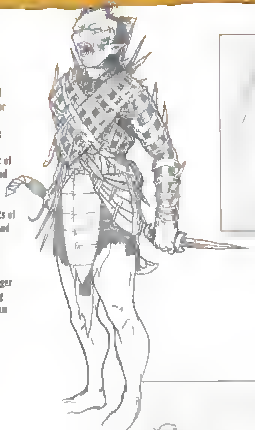
"The bigger figure on the left was just a generic design that really wasn't for anyone in particular. And again, as you can see. It's all stitched together — just a chainmail vest, and then he's got bits of fur and leather wrapped around his shoulders and stuff — basically pulling together various bits and pieces. These were the only Orcs to be specifically designed for The Two Towers rather than reusing Orcs from the first film because of the Wargs. We were incorporating a lot more fur and spiky manes down the back of their armor. Basically, they're designed so that they look as if they're part of the Warg — you see them on a striking silhouette across the distance. This was quite an early design from what I remember — because, I mean, at this stage they hadn't started making any armor and weapons yet. They hadn't actually started constructing any, so we were trying to sort of just come up with concepts to then give to the armor designers and then they'd take that and run with it in their own way — because they obviously know a lot more about the materials that they're using and have a lot more knowledge of the craft of stitching leather together and actually manufacturing these pieces of armor than we do when we draw them."

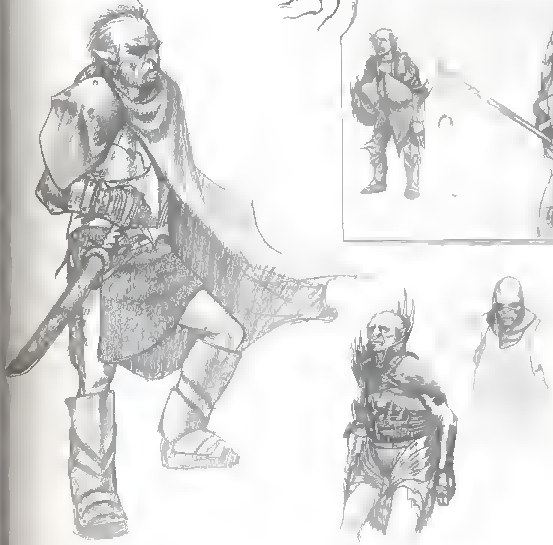
**ORCS**
**Sketches**
*Sourisek Changaseuth*
"These are some designs for some of the Rare Orcs. Peter [illegible] was for these featured Orcs. I know we'd see the [illegible] not closer on screen, so these are really, really [illegible] can see each bit of armor and costume in really [illegible] screen."



**ORC AND ORC DAGGERS**
**Sketches**
*Warren Mahy*
"This guy is a very early Orc — he might have even been done when we were doing Gobbo armor, before we stopped calling them Goblins. When we were doing the Goblins — or when we were doing the Orcs later — designs somehow ended over between all three — Uruk armor became Orc armor and so on. I based this armor on the fact that it's probably made up from stuff that they've stolen, little bit of Uruk-hai here, Dwarf armor there — Gondorian studded leather and all that.

"And it has these upward sort of spikes as well — the idea being they were either sharpened bits of wood or bits of metal — something that's still functional, but practical. And offensive. Then I had to design their weaponry. Goblin daggers — the one he's carrying has the traditional sort of Orc yellow-ish, except that there's a bit of a guard underneath the hood. I then did a variety of different dagger ideas because someone was always running up and saying 'Hey — this character needs a dagger! We need to get him a dagger now!' So I was always running up quick ideas."





**ORCS**
**Sketches**
*Ben Stenbeck*
More early designs for prominent Orcs in the battle scenes, with the spiked backs and necks in their armor again reflecting possible linkage to the Wargs. The one with a hood was designed as an Orc blacksmith, working in the pits to create swords and daggers.

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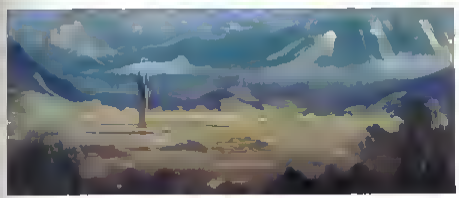
**ISENGARD**
**Color study**
*Jeremy Bennett*
"This is a scene that I was not sure would be appearing in the film, so it was really just done to give a feeling for what the valley might look like. At this stage the orcs have totally deforested Isengard — I probably need to give it a lot more stumps and things in there — it's totally devastated, and I really just wanted to make it look windswept, almost like there was a spell passing through. And you just have the guys sort of coming through into the foreground, just walking on by."



**ISENGARD**
**Color studies**
*Paul Lasaine*
"The two smaller pictures were done on an Isengard before and after comparison. The idea was to show how the Isengard valley looked at the beginning of the saga [far left] before we find out that Saruman is actually the bad guy then what later becomes of the valley after Saruman comes under the spell of Sauron [left]."

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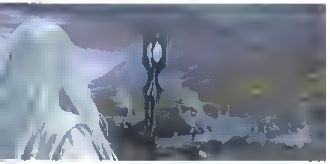
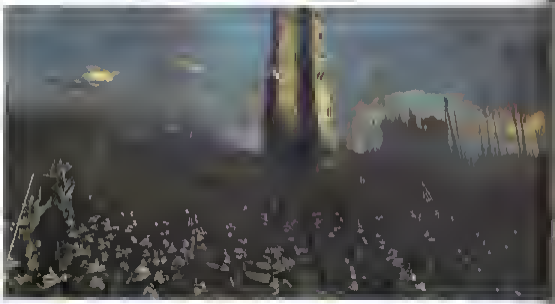
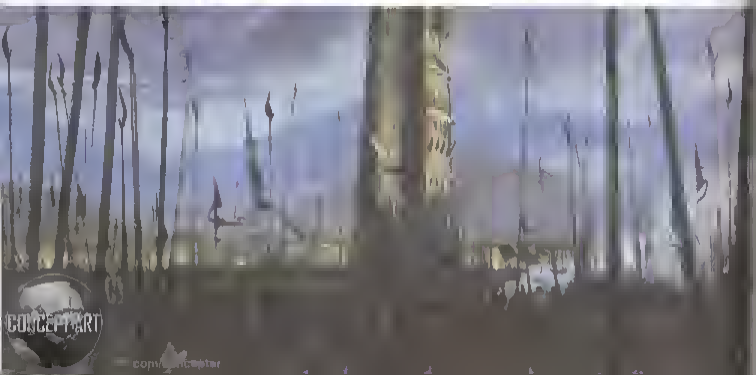


**ORTHANC TOWER**
**Saruman on balcony**
*Laurent Ren-Minoun & Charlie To*
Here Laurent's matte paintings have been composited by Charlie into the final spectacular shot



**ORTHANC TOWER**
**Color study**
*Jeremy Bennett*
"This is the very last frame of a shot where you pull it to reveal — that we start on the balcony with Saruman and Wormtongue and there's this elaborate pallisade from the tower right over the sea of Uruks. This painting was really just a guide to look at pike placement, and to give a general feeling to the environment behind Isengard — it's early morning light but quite moody."



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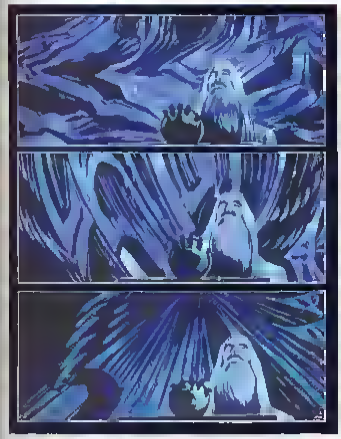
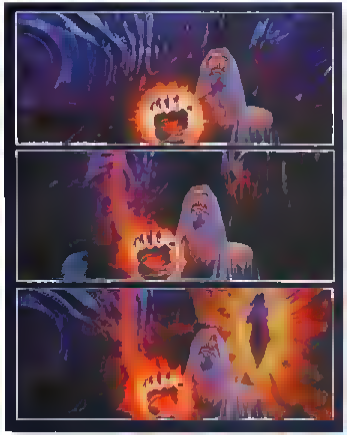


**SARUMAN'S NIGHTMARE**
**Concept**
*Jeremy Bennett*
"When these were done, we were I sure that we would have a prologue sequence in The Fellowship of the Ring where Sauron was revealed (we thought he may be used for The Return of the King). So I wanted to just hide bits of the architecture in the background to such a degree that you might see the film three times and not notice anything — and some-we might say I think I saw something in the walls — was it Sauron a face?

At this point Saruman is communicating with Sauron. He thinks he has it all under control — he can use the palantír correctly — but in actual fact, Sauron has total control over him. So it is a little obvious, but I think the idea of using the shoes and the detail to suggest Sauron's presence have been worthwhile."



**SARUMAN: THE PALANTÍR**
**Digital artwork**
*Jeremy Bennett & Gus Hunter*
Gus took Jeremy's original painting, scanned it and then did the variations above

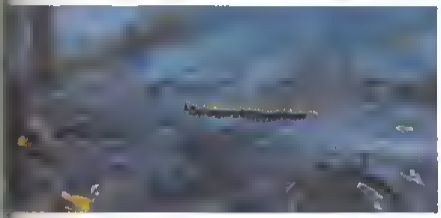
Scanned by Bryan

Scanned by Byron



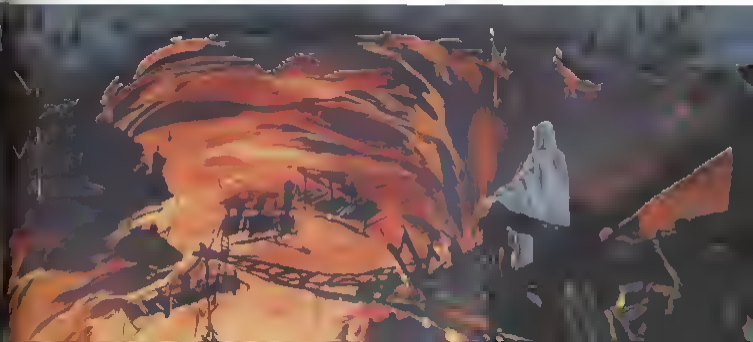
**ISENGARD**
**Storyboard concept**
*Gus Hunter*
The panels to the right are among several that Gus did. This sequence shows a long aerial moto into Isengard as Saruman prepares for war.

**ISENGARD**
**Color studies**
*Jeremy Bennett*
"The artwork below involves designing a background for the blue-screen shot, and showing the ash-covered desolation of the environment Saruman was creating, contrasted with the glow of his fires from the caverns below, some of which can be seen in the painting opposite."



**WARG PITS**
**Composition and color study**
*Jeremy Bennett*
"This study was done to help the Miniature Unit create the background complex of caverns and the pit that contained the ferocious, half-starved Wargs. Sharko awaits his orders."

**SARUMAN AND WILD MEN**
**Composition and color study**
*Jeremy Bennett*
"A quick study to establish the overall composition of the shot, like the position of the Wild Men, number of torches and general amount of smoke and haze. An illustration like this will be used as a fairly good guide for the compositor, who will paint the shot together."



# ITHILIEN

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**ITHILIEN MOONSET**
**Digital artwork**
*Paul Lasaine & Craig Potton*
"This is the view of Ithilien from the top of the Henneth Annûn falls. It is a digital painting using photo elements taken by Craig Potton. It looks somewhat reminiscent of Rivendell, it's because we shot these photos at the same location – the Lyttelton Valley in North Westland South Island."

**HARADRIM**
**Colour sketches**
*Daniel Falconer*
"Early on, we devised a look for the Haradrim which Peter quite liked, drawing on influences from Papua New Guinean island cultures mixed in with a lot of African stuff. But what we tried to do was mix them in such a way that it wasn't recognizable as any one particular culture from our own world. We tried to create a new culture but one that was grounded in the same reality as our own. So we established a look for the Haradrim but it became apparent that it wasn't quite right and a bit of redo along went on. As it developed we started introducing more elements that made them less familiar, and we also added a lot more robes.

"The drawing of a young human soldier presented a lot of a problem for us; we had created the Haradrim to be this fearsome quite repugnant warrior race, and we'd done everything that we could to dehumanize them. However, we learned later that there's a scene in which the hobbits come across a young Haradrim soldier who dies horribly, and you're actually supposed to sympathize with him. This young guy's nothing much more than a kid. He's been pressed into service and just died horribly for Sauron, who he's terrified of, obviously. We ran drawn in an attempt to take our fearsome Haradrim warrior and turn him into a frightened young boy. We softened the design, losing a lot of the jagged edges which we had put on the early Haradrim warriors, so that he would look like he was one of them but audiences could empathize with him more."

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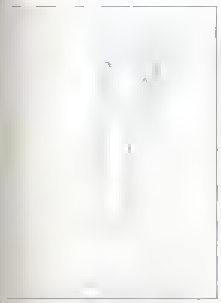
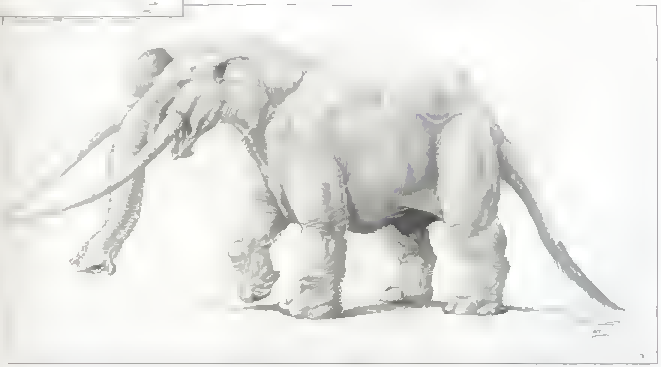


**MÛMAK**
**Pencil sketch**
*Daniel Falconer*
"This particular mumak was done quite early on, and it was an exploration of the proportions of the face and head. Obviously these are of an elephant type, but Peter didn't want to just make them an elephant or a mammoth or something that we knew. They were of the same family, but grown to a monstrous scale – much, much bigger, and a little bit more monster in appearance. I played around with making the ears smaller because that makes the head seem larger. Very small eyes, very widely spaced, with a large powerful brow and a long trunk because obviously he's very tall, so he's going to need this to reach down and pick up food."

**MÛMAK**
**Pencil sketch**
*Shaun Bolton*
Shown in drawings (left and below) are more traditionally elephantine but with really violent tusks, although opting for just two rather than Sauron's four

**MÛMAK**
**Pencil sketch**
*John Howe*
"Of course the mumakil can't be just oversized elephants. I was very much taken with the idea that many of the evil creatures in Sauron's armies are not just dumb beasts goaded into combat, but purposeful monsters that can destruction."



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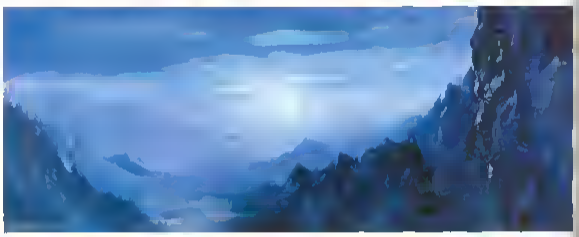
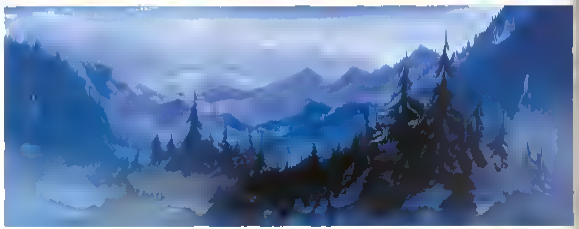
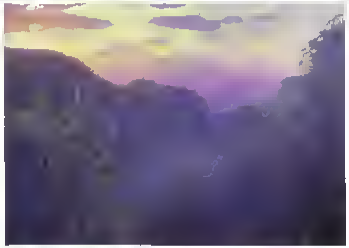
**ITHILIEN**
**Color schemes**
*Jeremy Bennett*
"The top one was a first pass at the moon setting, where Faramir and Frodo are observing Ithilien. The second version is fairly close to the finished matte painting, incorporating Peter's feedback regarding the overall composition."





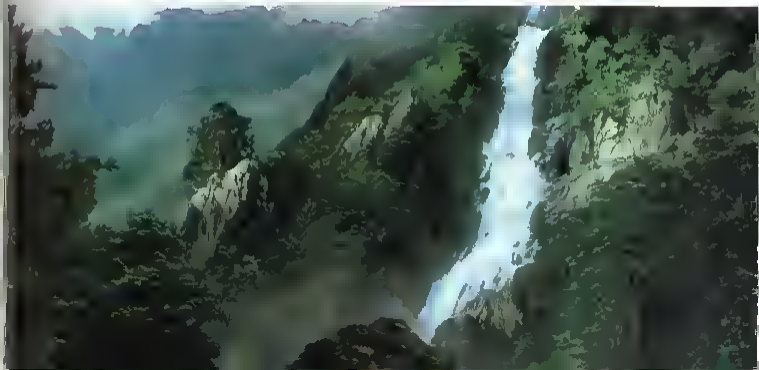
**> ITHILIEN**
**Digital artwork**
*Alan Lee*
"Passing Osgiliathan ruins into Middle-earth."

**ITHILIEN <**
**Color study**
*Paul Lasaine*
This is one of a series of paintings that Paul did to explore different color schemes for the sky.



**<> HENNETH ANNUN**
**Compositional study**
*Gus Hunter & Yanick Dusseault*
Gus has replaced the blue screen behind Faramir and Frodo with Yanick's matte painting and altered it slightly to establish the composition for this shot.

**<> HENNETH ANNUN**
**Matte painting**
*Gus Hunter & Derek Farrand*
Derek completed an in-bat matte painting of the waterfall which Gus altered per Peter's brief.



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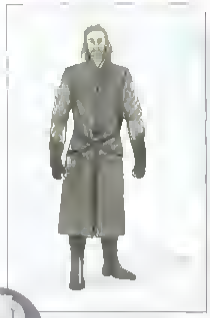
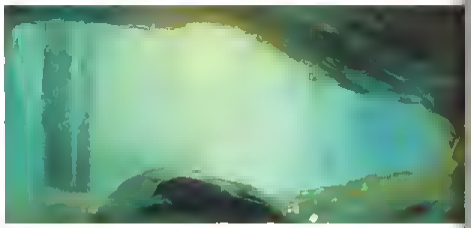
**FARAMIR**
**Costume design sketches**
*Nigila Dickson*
"Although there is the family connection between Faramir and his brother, Boromir, this costume is much closer to that of Aragorn. Both of these characters are Rangers, and so both costumes needed to be tough yet light, and in colors that would serve them well in avoiding detection — browns and greens. This design allowed for Faramir to have his wealler possessions strapped close to his body. The tunic is quilted for both warmth and protection and the leather has the Tree of Gondor on it. The vambraces are there as a link to Boromir."

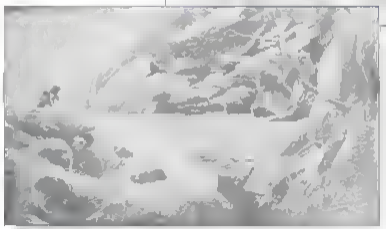
**THE FORBIDDEN POOL**
**Color study**
*Jenny Bennett*
"This shows a color palette for the scene where Gollum is caught by the Ithilien Rangers while he is fishing. It is Frodo's point of view as he peers over the edge of the cliff and we see Gollum dive into the pool and emerge with a fish."





**HENNETH ANNÛN**
**Color study**
*Paul Lasaine*
*This painting shows the interior of the cave where Faramir and the Ithilien Rangers have their hideout.* The waterfall which pours into the Forbidden Pool creates a curtain that obscures the occupants from view.

**THE FORBIDDEN POOL**
**Pencil sketch**
*Alan Lee*
"We built the set for the pool and the interior of the cave in the same studio so that they could share the waterfall shot. Ed Mulholland's construction crew made for us. In the final shots more water was composited into the scene to make it feel more natural."



**THE FORBIDDEN POOL**
**Pencil sketch**
*Alan Lee*
"There is a scene where Faramir and his Rangers spot Gollum frolicking around and hunting for fish in a pool at the foot of Henneth Annûn, which is a crime punishable by death, so they get Frodo to come and investigate. This was one of a couple of shots done with Gollum by the pool."

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**OSGILIATH**
**Color study**
*Jeremy Bennett*
"This is a color study of Osgiliath, the once great city of Gondor that straddles the River Anduin. It concentrates mainly on the far side of the river with the emphasis on the adventure set s relat oosing to the brooding sky."

**OSGILIATH**
**Pencil sketches**
*Alan Lee*
"Osgiliath was one of the most enjoyable sets to work on. We had a lot of swirling pieces of masonry left over from some of our earlier sets and added new designs to make the ruins as rich and complex as possible. I thought that the river might have become choked in places and flooded some areas of the city—which adds to the interest. The bird's-eye view shows the broken bridges and an island, somewhat inspired by the Ile de la Cité in Paris, which contains a large cathedral-like building. We know that Osgiliath had once housed one of the Palantiri, which had been lost when the tower it was kept in collapsed, so it could be that building."

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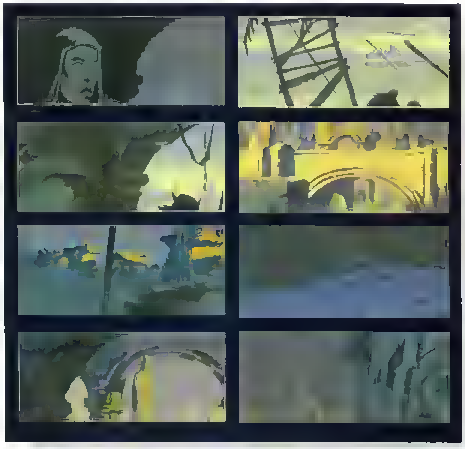

**OSGILIATH**
**Color studies**
*Jeremy Bennett*
"These were done for the guys working down on the wet set. They built the fantastic Osgiliath set and I was just thinking about the time of day—late afternoon—and what the sun might be doing as it's hitting the set. I put in like the second one down. They are part of a series of pictures that I did to show Peter.

"Some of them are views from the Orc side, at sunset, when they're about to head over on mass as their ranks. I'm using elements that Alan Lee designed—it was quite fun to rearrange them, to play around with the composition.

"The one below is a slightly more finished study than those above of the environment, revealing the low-action foreground."

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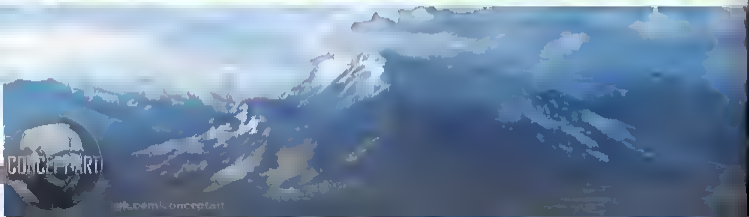
**MORDOR MOUNTAINS**
**Color studies**
*Jeremy Bennett*
"This was maybe one of five quick color studies looking at possible color palettes and giving thought to how the Mordor mountain range would sit behind the miniature."

**MORDOR MOUNTAINS**
**Digital matte paintings**
*Mathieu Raynault*
"This is one of a series of matte paintings that I did for the Dead Marshes sequence. Using the artwork [right] by Jeremy Bennett as a starting point, I established what we needed to see. We knew this painting would end up on a number of shots, serving as a backdrop to Frodo, Sam and Gollum hiding in the Dead Marshes, so it had to be simple in its construction and big enough at resolution to cover three or four different camera angles. My job was to create the sky and the Mordor mountain range. The sky was created using several pictures that I'd taken around Wellington, New Zealand, and the mountains using digital painting techniques.

"At the bottom is a matte painting that was designed as a background to Frodo at the Osgiliath ruins, which shows Mount Mindolluin. I started by painting a rough sketch that was approved by the art directors, and later used a mixture of photographic textures and digital painting to create a believable mountain range and sky."



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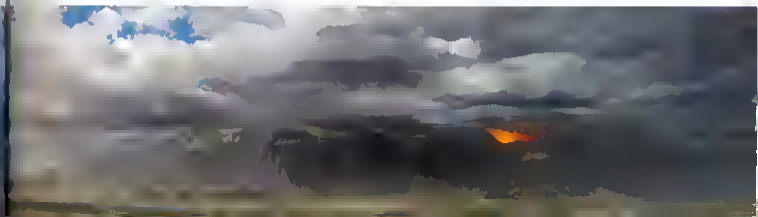
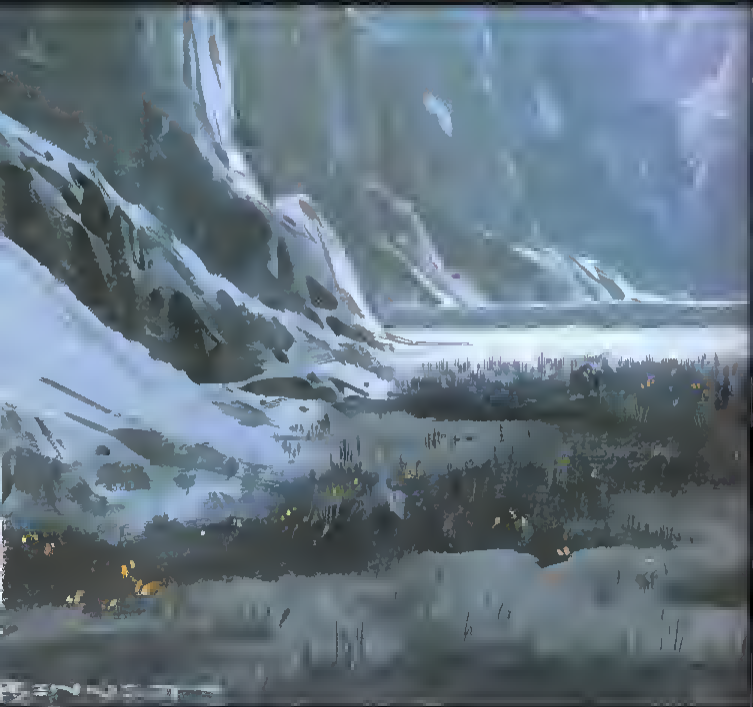
**OSGILIATH**
**Digital matte paintings**
*Roger Kelman*
"With the scene above, I had to match a live plate with a very specific set of expectations: Ithilien and Osgiliath, with the River Anduin cutting through the plain, as well as Minas Tirith in the distance. There are no places that exist in New Zealand so this had to be a painting. Even the miniatures provided had to be completely redressed to suit the feel of the shot. Atmosphere was added as well, both in the sky, lighting effects and minute details within the city, which by themselves are barely noticeable. This rendered sequence, an animated matte painting really, was then handed over to Jon Bowen, who then masterfully combined it with the live plate. Because of the enormity of the area it was replacing, this was among the most difficult matte shots produced for the film."



# HELM'S DEEP



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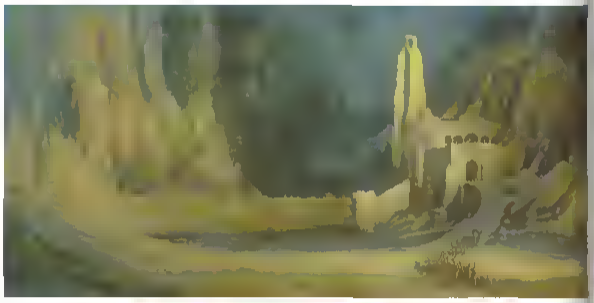
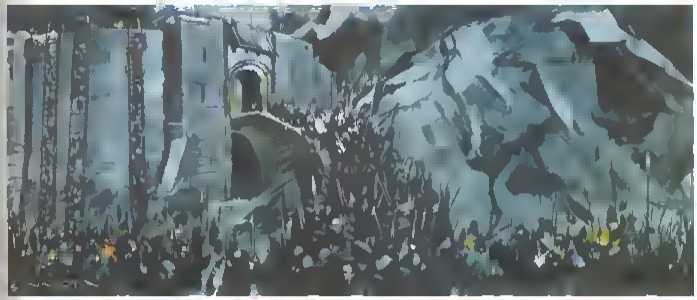
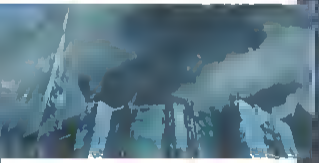
**HELM'S DEEP**
**Color study**
*Jeremy Bennett*
"There's a lot of Uruk-hai and you see them all. The idea here was that it's nighttime and they're dressed in black, so you're never going to see them but the flames of their torches. I wanted to allude to photographs of the night sky and bonfires, and fire in the darkness."





**HELM'S DEEP**
**Color study**
*Paul Lasaine*
"This was done as a guide for Alex Funke and the Minatures Unit to establish the look of the Helm's Deep valley as the Rohan refugees first arrive and make their way to safety."

**HELM'S DEEP**
**Color study**
*Jeremy Bennett*
"Both this painting and the one at the top of the next page were done for mood and atmosphere, and to establish the placement of siege ladders and the digitally created Uruk-hai streaming over the walls and up the causeway."



**HELM'S DEEP**
**Color study**
*Jeremy Bennett*
"The vastly outnumbered defenders await the approaching Uruk army, their torches just visible through the gloom and [illegible] mist. This was done as a guide for Mark Lewis, who [illegible] most of the shots in this dramatic sequence."

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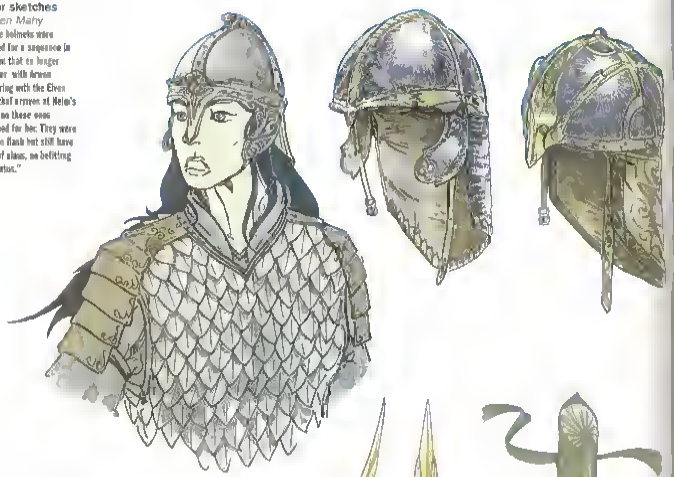
**ELVEN ARMY**
**Color sketches**
*Warren Mahy*
"These helmets were created for a sequence in the film that no longer happens with Arwen appearing with the Elven army that arrives at Helm's Deep, so these were designed for her. They were not too flash but still have a bit of class, so befitting her status."



**ELVEN ARMY**
**Designs**
*Daniel Falconer*
"In early versions of the swept Arwen originally had a much bigger role. It called for us to design for her some armor and weaponry — in particular a bow. It was much the same as Legolas' bow, but I drew on a shape that we had established as an Arnnesesque motif for the points of the bow — a star shape, which of course is the Evenstar. I carried that through into a lot of her Elven equipment; her armor was designed to match the bow. Time and again we tried to use the same visual cues throughout the various cultures — the look of the Elves was very Art Nouveau. The armor was brilliant although we went with a different color scheme. There was a point in the earlier script where she was given some armbrasses, and these were sort of Elven design but actually Rohan. In the same scene, she would also wear a helmet and possibly some Rohan chainmail, so overall a Rohan look."

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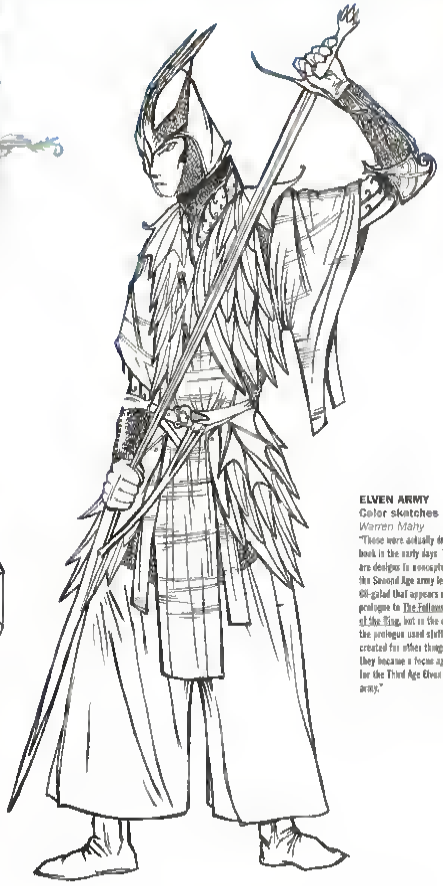
**ELVEN ARMY**
**Color sketch**
*Warren Mahy*
"Very early Elven sword. We began with the idea that Elves had organic shapes, but then revised as time went on because in battle you wouldn't want so much intricate jewelry adorning your weapon. I got great enjoyment from studying Asian weapons — not just Japanese ones — so I think they tend to lend a little bit more elegant; that would have been the kickoff point for this."



**ELVEN ARMY**
**Color sketches**
*Warren Mahy*
"These were actually drawn back in the early days. They are designs to conceptualize the Second Age army led by Gil-galad that appears at the prologue to The Fellowship of the Ring, but in the end the prologue used stuff we had created for other things so they became a focus again for the Third Age Elven army."

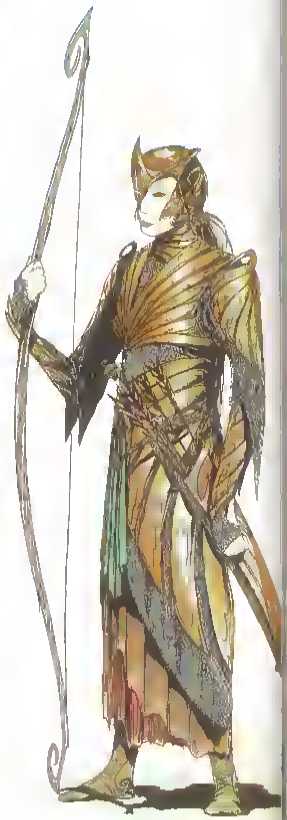
Scanned by Bvana

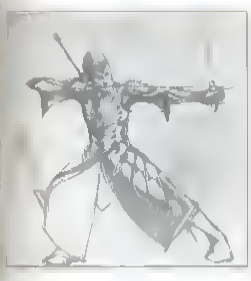
**ELVEN ARMY**
**Color sketches**
*Daniel Falconer*

"The Elven armor that we saw in the second film was actually designed before we designed the Elven armor in the first film. The guy on the near right is probably the earliest Elf drawing done. At this stage, we hadn't really locked down the overall look of the three films, so the armor you see was very much more elaborate. Dragons and Dragons-style armor. The next one (extreme right, facing page) was a bit of a breakthrough for the Elven design—I did this very quick drawing just on a rough study and Peter really responded to the shapes in it. He thought they were very elegant, so this very much ended up being the template that we followed to develop the Elven armor. Eventually this evolved into the picture on the nearer right which became the definitive Elven armor drawing from which we then began building the stuff. Obviously as we built it, we discovered certain things were impractical, and needed to change. Lift on the helmet and shoulder guards in particular changed a good deal; and we added a leather under tunic as well—out other than that, it stayed fairly similar.

"Although traditional Elven costumes are very loose and flowing, in contrast their armor is enclosing. That's because you can't have armor that is hanging off of you; your armor has to be quite tight—it has to defend you so it can't be getting in the way when you're trying to fight. So, while we designed armor that was stylistically interesting and artistic, it always had to conform back to the human body and be functional. There are sections therefore taken for the sake of their being a source but it has to have the appearance of being practical, so that's why we pulled everything in tight on the body.

"Because the Elves are leaving Middle-earth, we figured that they're saying goodbye. They refer to it as the autumn of their years and as a consequence, because they identify so strongly with the forests of Middle-earth, we used a lot of autumnal tones in their coloring—drier leaves, reds and browns and oranges and browns."





**ELVEN ARMY**
**Pencil sketch**
*Christian Rivers*

**ELVEN ARMY**
**Color sketch**
*Ben Wootten*

"This was one of the first sketches done. I used a flowing look on that it looks like a dress of sha-mail. To give the idea of something graceful, something elegant. There was also an early idea of using leathered wood for the armor sim lar to an ancient theme, different material to represent a different philosophy and to make them quite different from human and Dwarves armors. There's almost a feather motif on the elbow, which is almost represented all the way through, it could be leaves, it could be feathers. And the broad leggings would give freedom of movement and grace and hopefully not inhibit the flow of the character much."

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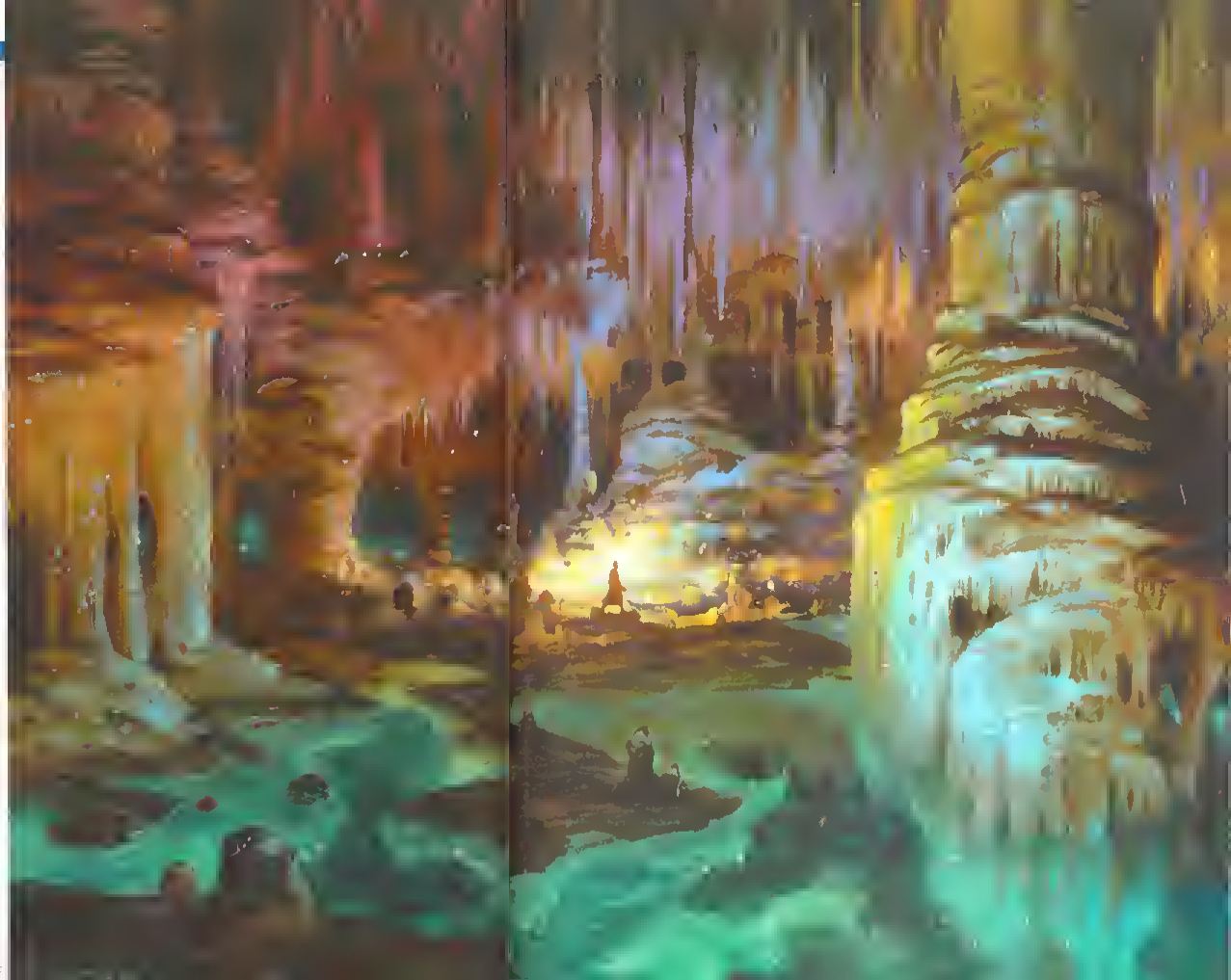
**THE GLITTERING CAVES**
**Color study**
*Paul Lasaine*

"These are the Glittering Caves, a hiding place behind Helm's Deep for the refugees during the battle. I based most of this on photographs that I had of some caverns in Virginia. I went to see them — they were beautiful. They had no guidebook, but they did have one of those old 3-D View-Master reels. When I came to paint this, I had my wife shot them out to me. So I was sitting there with my 3-D View-Master glasses on. Strange."



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**THE GLITTERING CAVES**
**Pencil sketches**
*John Howe*
"Caverns are fun/exciting things to draw. They are a catalogue of subterranean marvels — assuredly most exquisite to behold, but not exactly stimulating to conceptualize. The smaller picture shows the mouth of the major caves. A wide opening, not some discreet passage seemed to convey the weight of the mountain more dramatically."

**THE GLITTERING CAVES**
**Pencil sketch**
*John Howe*
"To the right we have Legolas and Gimli exploring the Glittering Caves. All the stalactites just brush the surface of the water. I wanted to created the feeling of an inverted mineral forest — something that would be pleasing to both of them."

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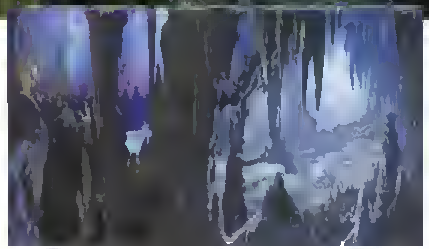
**THE GLITTERING CAVES**
**Pencil sketch**
*John Howe*
"Here is another view of the entrance to the caverns behind Helm's Deep. The unusual element floating in the middle is a leather groove for a Rohan rider. Sometimes you have to sketch while the idea's hot!"

**THE GLITTERING CAVES**
**Pencil sketch**
*Alan Lee*
"We did a number of sketches of the Glittering Caves. This is for the scene where they are shepherding the fleeing refugees to safety."

Scanned by Dvana

**THE GLITTERING CAVES**
**Digital matte painting**
*Yanick Dusseault*
"This particular sea offered quite a challenge, both technically and artistically. The camera movement had to be digitally extended to reveal the painting filling most of the frame. It was also difficult to find good photographic reference material for the subterranean environment – the result was therefore entirely hand-painted."



**THE GLITTERING CAVES**
**Digital artwork**
*Alan Lee*
"This artwork was used as the basis for Yanick's final matte painting (above), which was later composited into the shot where the Rohan orcbloms seek refuge during the Helm's Deep battle."

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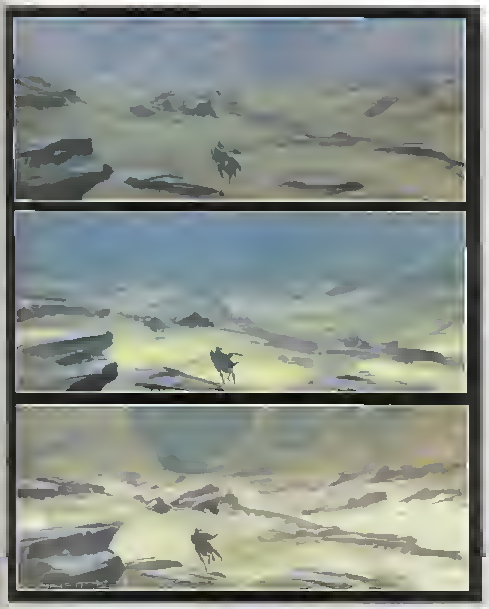
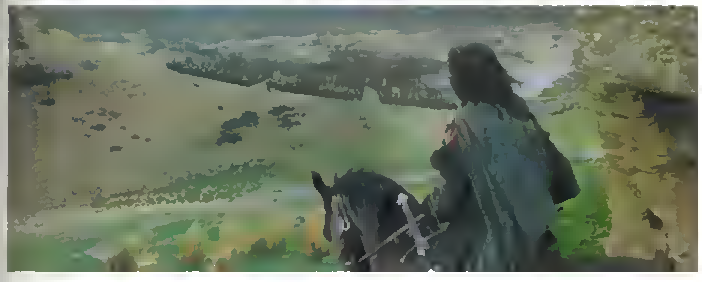


**HELM'S DEEP**
**Color studies**
*Jeremy Bennett*
"Here we have Aragorn riding over this beautiful environment and we were thinking about dropping Helm's Deep in the background. So I was wondering how far away Helm's Deep was. Was it half a day's ride away? Was it half an hour? This would have ended up as a matte painting, so I was thinking of the overall color palette – three distinctly different tools, all quite subtle. I also had to consider the time of day: we know where the sun is, we know how it will be affecting this rockface – adding this into motion makes it a lot easier for shooting the miniatures and for everyone also concerned. So doing this kind of painting is a form of problem-solving."

**ROHAN PLAINS**
**Digital composite**
*Yanick Dusseault*
*Joosten Kuypers (Massive)*
"Aragorn sees the approaching massive Uruk-hai army, [illegible] their way towards Helm's Deep."



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**URUK-HAI ARMY**
**Pencil sketches**
*Warren Mahy*
"Man, a huge crossbow! These two weapons were designed before I'd read the script, and before we knew how much was going into Helm's Deep. So it was just a concept that maybe they'd brought along siege machines and they might have been able to see a bit more of what they were doing by being behind the lines rather than at the wall of Helm's Deep. Basically, they're just big versions of crossbows – big double crossbows that have a lot more power to them."

**URUK-HAI ARMY**
**Saruman's bomb**
*[illegible] Jensen*
"[illegible] device that Saruman uses to blast [illegible] wall at Helm's Deep."

**URUK-HAI ARMY**
**Pencil sketches**
*Warren Mahy*
"These are some of the final Uruk-hai drawings I did. I love the concept of the helmet covering the eyes of the Uruk – it's a very scary look. We got toward the final design with the three headshots, below where you can see the development of the crest on the helmet."

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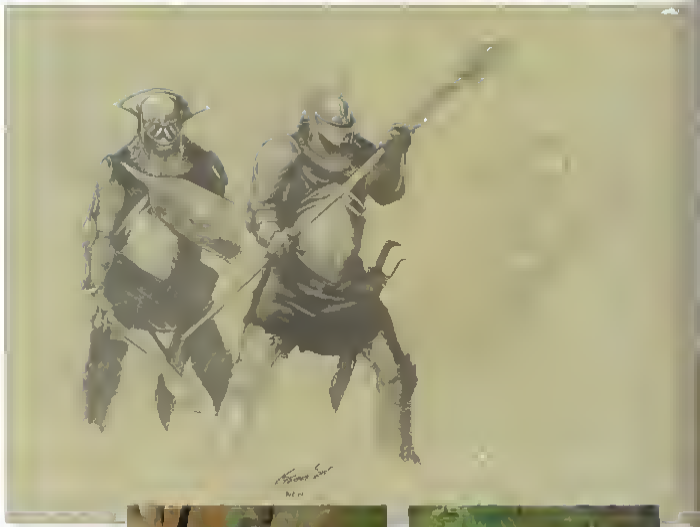
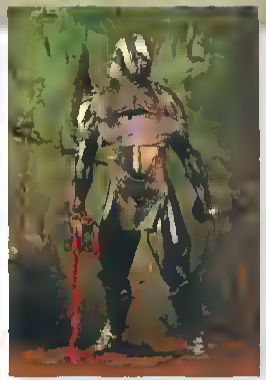


**URUK-HAI ARMY**
**Pencil sketches**
*Ben Wootten*
"This was when we were beginning to look at the idea that the Uruk hai are more organized than the Orcs and there was going to be a breakdown of the various different troops in the Uruk army so there's a halberdier and a swordsman. There was also going to be a bowman over on the right. We wanted to feel that there was more of a structure to these guys, they'd been trained to be more ordered, more disciplined."



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**HELM'S DEEP**
**Maquettes**
*Various*
*Daniel Falconer*
*(right)* A concept for an Uruk-hai Officer. His fabric bears the brass of his rank.
*John Howe*
*(facing page – left)*
This maquette is very close to the final Uruk-hai design.
*Ben Wootten*
*(facing page – right)*
A design that followed Warren Mahy's drawings. It was affectionately named 'the favourite guy'. This provided a strong look for the Berserker helmet.

**URUK-HAI ATTACK**
**Pencil sketches**
*Warren Mahy*
"Once again back to the idea of tribal, with their tops protected more than their legs. I guess for these guys it's for ease of movement, because they've still got to have the strength to carry the armour as well as everything else. The guy below is a Berserker, a type of Uruk hai trooper that we I from the books directly. I think Pete wanted the idea that you had these guys that were shock troops, that they were totally expendable. They were bigger, almost like the odd one out of the bunch that was slightly more warped – you know psychos."

**URUK-HAI ARMY**
**Designs**
*Ben Wootten*

"The Uruk-hai were the first army we designed. The first sets of armor the Orcs run to make them look real — of Dungeons and Dragons. At this point we hadn't met John Howe or Alan Lee and so had very little appreciation for armor; therefore what we thought was looking quite real wasn't! And so we have sticks in the feather, and throw silly little leather plates. We learned from John particularly — he's a great medieval reenactor and armor expert — he's come in and say 'What are you thinking there?' So it's very funny to look at this. One thing I like — and I still think works quite well — is the color. That rusty brown — it's a nice color for Uruk-hai.

"Even back then we had that fishnet scheme — it was on one of Jamie Beswick's magnettes. I thought it was amazing, because if you were designing a sword for these guys, the cleaver is fantastic — it's just so simple. They are fighting horsemen a lot, so with that spike you could rip someone off a horse, hook them off, and then punch through their armor because a fine point can punch through armor a lot quicker than a blade. It's a beautifully utilitarian weapon.

"He's got a wooden shield. We know that Saruman turn[illegible] a massive amount of iron to fuel the furnaces below [illegible] there's a lot of timber to hand. It's an available [illegible] easy to make, so that was it."

**URUK-HAI ARMY**
**Pencil sketch**
*Daniel Falconer*

"This guy was rejected just for having a bit of a Mad Max feel, but it was just exploring an alternative idea. He still has the White Hand of Saruman on his belly plate. This was going with a quite impersonal swordsman-style look. He has arms worn on one side than the other — heavy drapes of chain and thick leather. I assume that this type of fighter would have a one-sided fighting style where they would advance side-on, all in a row so the enemy would be presented with quite a small target. Therefore, all his armor is concentrated on his leading edge."

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**URUK-HAI ARMY**
**Pencil sketches**
*Ben Wootten & Warren Mahy*

"With this sketch on the far left, we were doing sword design still resolving how much armor they might be wearing on their arms, and the general cut of the helmet. The swordsman has splints down his arm, which is a very simple but quite an efficient way of stopping your arm getting whopped off: not thus there's the shape of the breastplate. We were still trying to establish a look for these guys, straight back, very powerful shoulders, as opposed to the stinky Orcs."

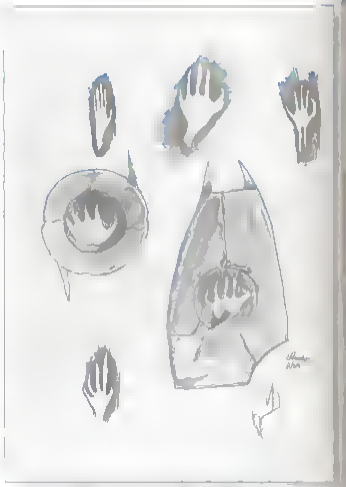
**URUK-HAI ARMY**
**Magnette**
*Jamie Beswick*

**URUK-HAI ARMY**
**Pencil sketch**
*Ben Wootten*

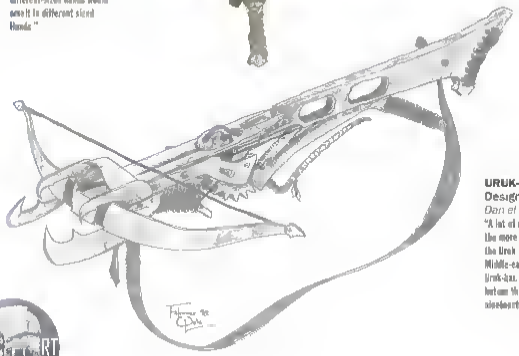
"Ah, the Berserkers. The heavy shock troops wearing masks. There was that very simple clear face with just the little eyeholes and the space for the rivets. And there's something kind of creepy about the simplicity of it. It also ties in with the fact that they're easy to make: Uruk has armor can be mass-produced. And it's really impersonal — you get no impression of what's going through the mind of your attacker, which is something you see in combat all the time. The thing I like about the weapon is that, for the Uruk-hai, it's such an attractive-looking weapon, it doesn't look like it needs any skill to wield it. It's just a huge, heavy piece of steel. You can see you don't need fencing lessons!"

Scanned by Dyana

**URUK-HAI ARMY**
**Designs**
*Dan el Falconer*
"Some early designs for Uruk-hai armor: padded, studded, black leather with some chain — taking the leap from what was initially described in the book, which I think is loads of dark leather and whalebone, and then seeing where we could go with it. I was exploring quite a square rut with these — no efficiency or military look as we identify it today with high boots ultimately that wasn't the way we went."



**URUK HAI ARMY**
**Designs**
*Warren Mahy*
"We were starting to play around with the Hand — the White Hand of Saruman — on them. They were all painted by hand on the props and the actors, so that's why they are all slightly different — we wanted that variation. The Uruk-hai themselves would have painted each other, so different-sized hands would sew it in different sized Hands."



**URUK-HAI ARMY**
**Designs**
*Dan el Falconer*
"A lot of designs were done for the crossbows. This is one of the more industrial looking. Industry was a theme for the Uruk-hai, so we thought that if any of the races of Middle-earth were going to carry a crossbow, it would be the Uruk-hai. We explored just how mechanical we could get before they became too modern or too eighteenth- or nineteenth-century."

**URUK HAI ARMY**
**Color sketch**
*Dan el Falconer*
"If you drop in subtle cues that people identify with already, it can succeed in eliciting certain emotional responses. For example, the high boots in this Uruk can reminisce of those worn by a German soldier. So, by subtly inserting little cues like this into the armor designs, you can make an audience feel a certain way about a character very very quickly, and they don't even realize that you're doing it if you're clever enough. That's what we try to do with these characters, but ultimately in this case, it wasn't really quite the look or feeling that we wanted for the Uruk-hai, so it was abandoned."

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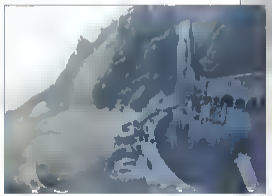
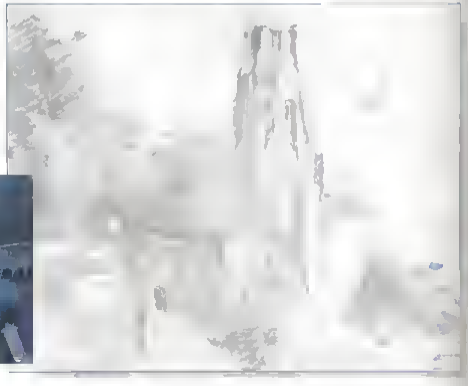
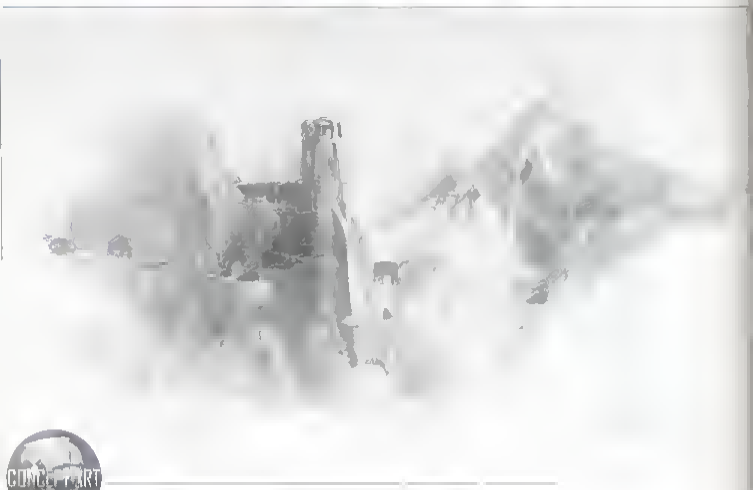
**HELM'S DEEP**
**Pencil sketches**
*Alan Lee*
"The two pencil drawings on this page were done during my first week of work on the project. They were still quite exploratory, I felt I knew what the wall would look like, but I'd never done a detailed drawing of the Hornburg. The digital study below is almost a fisheye-lens view of the set in its environment, covering the full extent of one of Peter's crane shots and replacing the containers and catering tents with what we'd like to see in the finished shot."







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**HELM'S DEEP**
**Pencil sketch**
*Alan Lee*
"An aerial view of Helm's Deep. We were still refining the details, but we felt close enough to a final design to start visualizing it in color and this was a preparatory drawing for a watercolor. I added in Gandalf on Gwaihir because we were also looking at those inaugural scenes at the same time and I thought it would be nice to see him flying over the Hornburg."
This idea was not developed.

**HELM'S DEEP**
**Pencil sketch**
*Alan Lee*
"The armory, the nook of the interior of Helm's Deep, is carved into the mountain side. This was just the bare bones of the set. We built wooden racks and Weta supplied a massive amount of weaponry and equipment to arm the refugees."

Scanned by Bruno

**HELM'S DEEP**
**Color study**
*Jeremy Bennett*
"This is the end frame of a shot that starts at the head of the valley: ten thousand Uruk-hai are marching past, the camera follows them on and reveals Helm's Deep in the

**HELM'S DEEP**
**Digital artwork**
*Gus Hunter*
"Peter had found a great location for Aragorn's arrival at Helm's Deep, and this was one of a number of studies showing how the miniature would fit into this environment."

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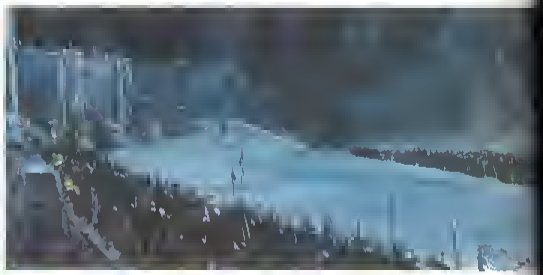
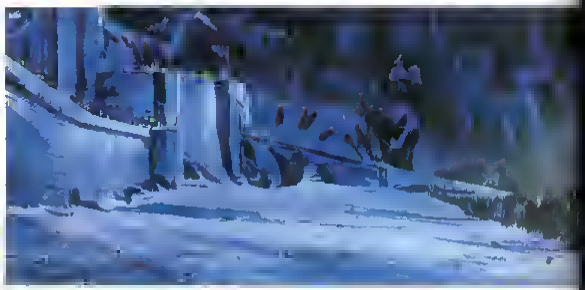
**HELM'S DEEP**
**Color study**
*Jeremy Bennett*
"The top painting is a reverse of the arrows facing each other. At this stage the Uruks are coming out of a layer of mist, so we're just starting to spot them. We're seeing their flames and maybe the front row. At this stage, no one but Aragorn has any idea as to the numbers actually coming, so they're frightened, but still oblivious to the full horror."

**HELM'S DEEP**
**Compositional studies**
*Jeremy Bennett*
"These are two shots that show all the characters – the Elves on the Deeping Wall, the Rohirrim up on Helm's Deep itself, and the Uruk-hai – all facing off to each other. These were done, because the figures will all be CGI, to give the guys in Digital an idea as to where they'll be placed. Pete had specific instructions as to where they were in the shot – just past the Causeway, just before the Causeway, higher up – wherever he felt they looked best.

"It's also to give a feeling for the overall palette as well as a sense of atmosphere. The whole environment is actually incredibly dark, and the lovely part – or the challenge – was to really show off the elements we were building in adding.

"These Helm's Deep paintings were done as a lighting guide as well – they were more for composition, and to give an impression of what might be visible in the shot."





**HELM'S DEEP** 00
**Concept sketch**

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**HELM'S DEEP**
**Color study**
*Jeremy Bennett*

"This is a color palette for the sequence where Gandolf and the Rohirrim charge down the slope to save the day because at this stage you have Thunder and the guys doing their final charge into the Uruk-hai. So what we're looking at here is the position and the angle of the Helm's Deep miniature, which will be a guide for Alex Funke to shoot it, and the amount of light that's striking it, so it's lighting stuff for them. It'll be a great shot and great sequence, [illegible] one of the best."

**HELM'S DEEP**
**Finished digital composite**
*Alan Lee*

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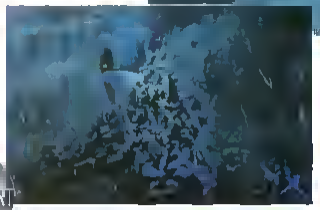
**HELM S DEEP CAUSEWAY**
**Digital artwork**
*Alan Lee*
"These images are a guide for the digital artists compositing the shots in the dawn charge sequence and for the placement of the monsters, the created digital Uruk-hai soldiers."



**HELM'S DEEP**
**Digital artwork/sketch**
*Alan Lee*
"Placing Gandalf and Shadowfax on top of the shale slope and on the right following the charge down into the Uruk masses. This was done in order to help M rioters complete their match-moved shots."

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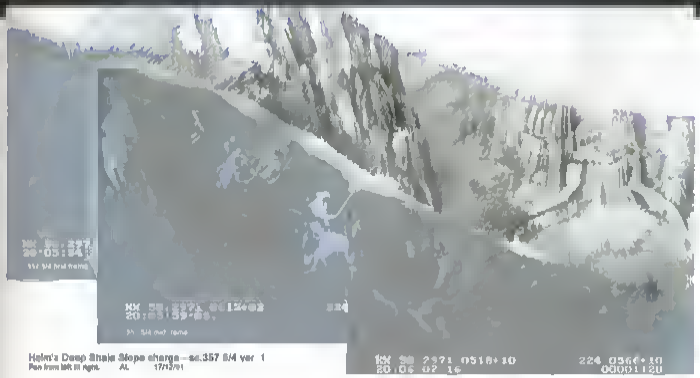


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**HUORNS AT HELM'S DEEP**
**Color studies**
*Jeremy Bennett*
"This painting above is a quick color study based on one of Alan Lee's drawings, with the emphasis on Helm's Deep at dawn at the far end of the valley. In the foreground you can see the Uruks retreating into the forest. The trouble is, that forest wasn't there when they

[illegible] it is another painting looking the other way, which offers a panoramic view of [illegible] that have filled the valley."

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# GOLLUM

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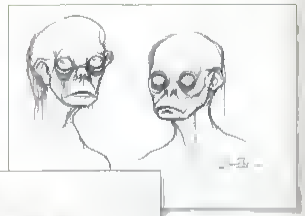
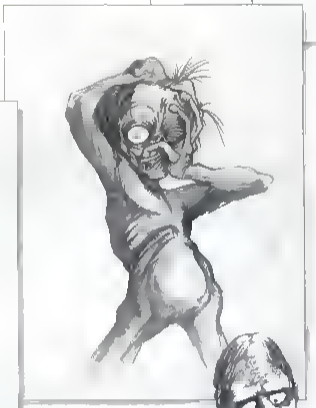
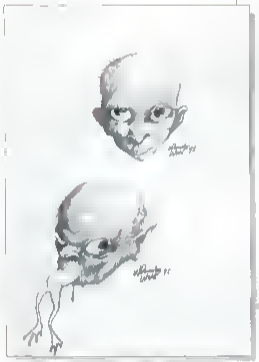
◊◊ **GOLLUM**
**Digital composite**
*Alan Lee*
Frodo, Sam and Gollum at the Black Gates.

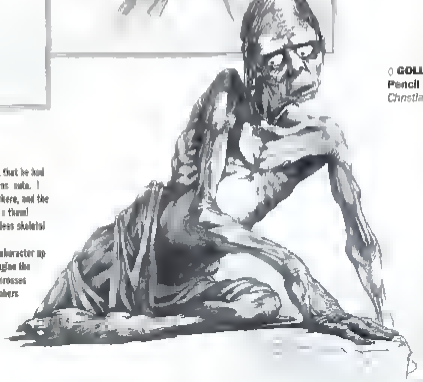
**GOLLUM ◊**
**Design sketch**
*Jamie Beswarick*
A very early design sketch.







◊ **GOLLUM**
**Pencil sketch**
*Christian Rivers*



◊ **GOLLUM**
**Design sketches**
*Warren Mahy*
"The thing that I always fought with Gollum was the fact that he had such big eyes and a little nose; in most people that means cute. I was trying to get that craftiness and that smartness in there, and the fact that he could strangle anybody if he got his hands on them! I think I was giving a bit of age to him as well. He has a less skeletal look than a lot of other people have done.

(Center right) "I was just trying to bring a bit of the character up. The conflict between Smeagol and Gollum – you can imagine the frustration that he would feel at those times where he 'crosses over' and Smeagol remembers Gollum and Gollum remembers Smeagol and there's all this confusion and pain."

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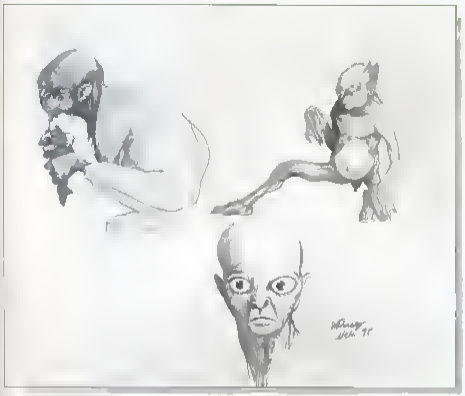
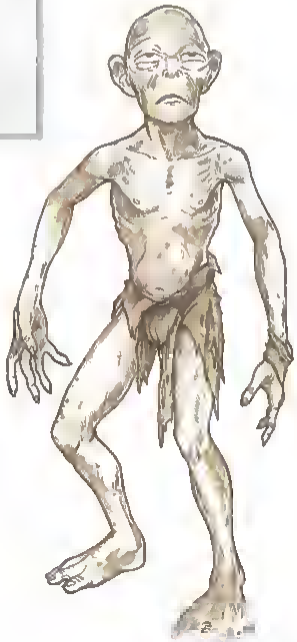


**GOLLUM**
**Design sketches**
*Warren Mahy*
"These were done at the same time as the Gollum eating the frog" (Facing page). "Again, it's that childlike face, before it became sophisticated.

"The picture below was done quickly – basically just a costume design. A couple of ideas for the loincloth. I liked the idea of it being a shirt and still having pockets and varying degrees of wear and tear."

◊ **GOLLUM**
**Pencil sketch**
*Daniel Falconer*
"It became very apparent early on that Jamie Beswarick and Mike Asgeth were capturing Gollum quite well with the images they were doing. This was one of my early versions – ten bits and ill-looking."



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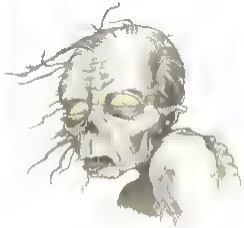
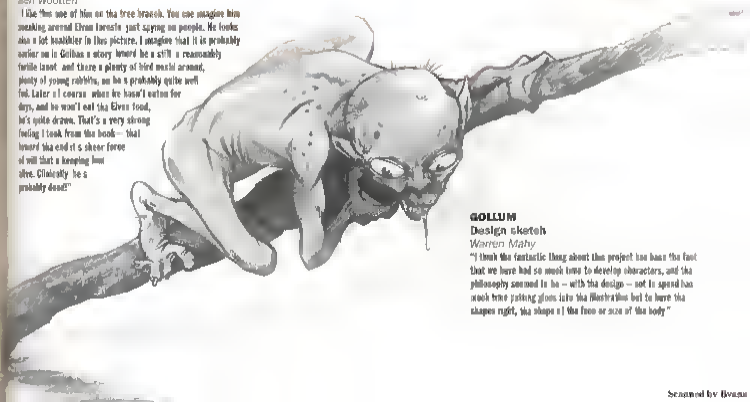
**GOLLUM**
**Design sketches**
*Daniel Falconer*
"Gollum was always one of my favourite characters when I read the books, but as it was I actually didn't do a great deal on him. In retrospect I think some of my concepts were a little off target – perhaps a little bit too emaciated. In particular these ones looked less like a hobbit that had turned into something, and more like some kind of new creature entirely. Up until this point, nobody had started looking at the color scheme on Gollum – so I thought I would. In this particular case, the idea was that his skin, which was flesh-toned, has now changed. He's been out in the wilds a long time – so it's almost like grass stains have worn into him from rolling around in the dirt, and there's very little of the actual flesh tone left. Again, this probably has the effect of making him a little bit too 'monotone.' The final design we went with did actually have a very pale flesh tone, rather than the green."



**GOLLUM**
**Design sketch**
*Ben Wootten*
"I like this one of him on the tree branch. You can imagine him sneaking around Elven lands just spying on people. He looks also a lot healthier in this picture. I imagine that it is probably earlier on in Gollum's story toward he's still a reasonably fertile land, and there's plenty of bird nests around, plenty of young rabbits, so he's probably quite well fed. Later on Gollum, when he hasn't eaten for days, and he won't eat the Elven food, he's quite drawn. That's a very strong feeling I took from the book – that toward the end it's sheer force of will that's keeping him alive. Obviously he's probably dead!"



**GOLLUM**
**Design sketch**
*Warren Mahy*
"I think the fantastic thing about this project has been the fact that we have had so much time to develop characters, and the philosophy seemed to be – with the design – not to spend too much time putting gloss into the illustration but to have the shapes right, the shape of the face or size of the body."

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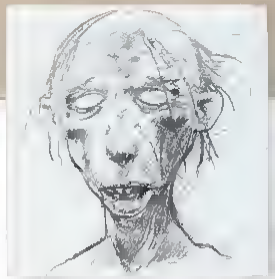
**GOLLUM**
**Design sketch**
*Ben Wootten*
"The idea of designing Gollum was a massive challenge but I enjoyed taking it on. Because everyone has thought about him, everyone has a preconceived idea, so actually realising the guy is incredibly difficult. And I think in that respect we were all keen to have a go and get our ideas out there, because obviously we all had differing views on what he looked like. The other thing that is cool about him is that he's probably the most tragic character in all the books. Tolkien doesn't write people's thoughts in his books: it's old-fashioned style, but you get inside Gollum's head because he's schizophrenic, he talks to himself. He's the only character where you see his thought processes working; I think that draws you to him as well."



**GOLLUM**
**Pencil sketch**
*John Howe*
"At one point, it seemed like everyone was doing Gollums. Poor Gollum was one of the hardest creatures to pin down, slim, wiry and slippery as he was."

◇ **GOLLUM**
**Pencil sketch**
*Ben Wootten*
"This is an early look at him—it epitomizes Gollum, big toes, big spindly fingers, big eyes. As with an earlier sketch of mine, I imagined him as emaciated—too thin perhaps but still dangerous."

**GOLLUM**
**Pencil sketch**
*Dan el Falconer*
"It was decided that the skeletal nose here was a little bit too zombiitha. We determined early on that it was probably necessary to give him a human nose; otherwise he becomes too nosymparthetic. Also he's got that bloated pothellied look, something that was introduced in a design that Warren did, which we pursued for a short while. And with this particular character, there is almost the idea that he doesn't have a tiny little gut, because obviously he doesn't but very much that what he does not it all swells up—but the idea didn't get very far."

◇ **GOLLUM**
**Design sketches**
*Warren Mahy*
"Just very quick Gollums to show facial expressions—neither of which were very relevant, but they were still fun to draw!"

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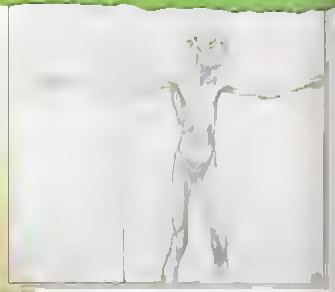
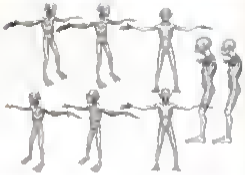


**GOLLUM**
**Pencil sketch**
*Alan Lee*
"This drawing above right was done while Bossanick was working on his full-size sculpture maquette (above). The sculpture has quite a presence. It is the size Gollum would be if we were hobbits."
To the right is a selection of Film 1 and Film 2 Gollum body proportion comparisons by Weta Digital.



**GOLLUM**
**Digital animation puppet**
*Ray Ratt & Jason Schleifer*
Below is an example of the interactive "rudged" puppet used by the animators at Weta Digital to animate Gollum in Film 1.

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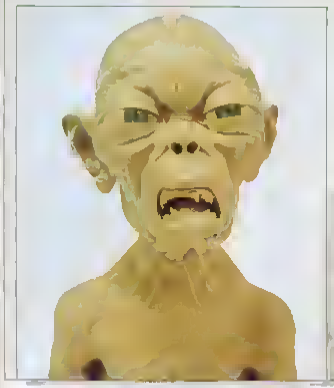

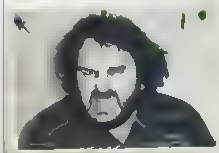

**GOLLUM**
**Expression studies**
*Mike Asquith*
"Once the first incarnation of Gollum was decided upon, Pete wanted to see how pulling various expressions. I was given photos of Pete making all the expressions he wanted to see. From those photos I produced these six plasticine sculptures."

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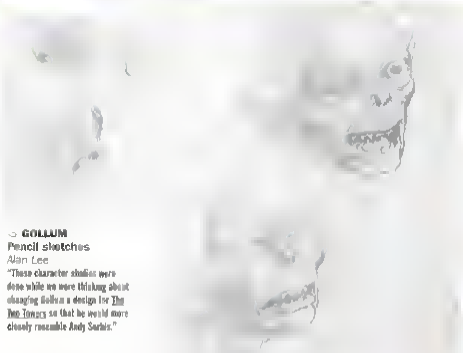
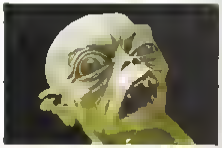
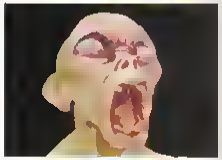
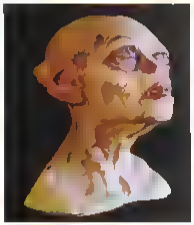


**GOLLUM**
**Pencil sketches**
*Alan Lee*
"These character studies were done while we were thinking about changing Gollum a design for The Two Towers so that he would more closely resemble Andy Serkis."

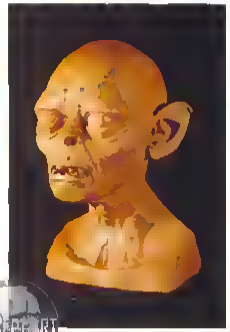




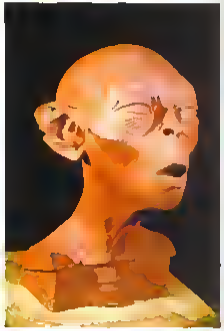


**GOLLUM**
**Sculptures**
*Bill Hunt (top right) & Jamie Beswick (middle)*
Two versions of the early Gollum in sculpture mode

**GOLLUM**
**Sculptures**
*Jamie Beswick*
Below are some examples of the reworked maquette, which more closely resembled actor Andy Serkis.



**GOLLUM**
**Silicon head**
*Jamie Beswick & Gino Acevedo*
Final head design (right and opposite) – designed and sculpted by Jamie Beswick and painted by Gino Acevedo: "After designing several different paint schemes for Gollum, this is the final look that Peter approved."



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**GOLLUM**
*Various artists*
"It became apparent as the character of Gollum developed, that the original creature, barely glimpsed in The Fellowship of the Ring, would need to be changed. Although everyone loved the first Gollum, he was created before Andy Serkis arrived on the scene and accomplished so all with the emotional strength of his performance.

"We knew that a lot more work needed to be done on the textures and finer details but Christine Rivers suggested a more fundamental design change that would enable the puppet to match the range of expressions and the subtlety that Andy brought to the role.

"Ray Raitt, who modelled and set up Gollum's CG face, worked closely with Peter and Fran Walsh, as well as with Jamie Beswerick and Christian, on the finer nuances of Gollum's characterisation.

"Simultaneous to this effort, the articulation of Gollum's body was built by Jason Schleifer and Paul Story and the Cinderoc department under Eric Saindon using the muscle and skin system developed by Richard Addison-Wood.

"The new Gollum was brought several steps closer to reality through the process of texture painting and shading by the 'look' department, under the guidance of Gino Acevedo and Jon Lafferty.

"Once the digital puppet was complete, the animators led by Randy Cook, brought the performance to screen either through keyframe animation, motion capture or by rotoscoping the exact movements that Andy made on set. Randy Cook and the animation department and a monumental task in bringing to life a character who has so much emotional and physical contact with his fellow co-stars.

"Bringing all of these elements together is another huge job in itself and the hard work done by the compositors, lighters, rotoscopers, paint artists, matchmovers and the dozens of hard working individuals involved in every aspect of the process has helped to set a new benchmark for film makers to aim at.

"When the Cabbalist, Rabbi Loew of Prague fashioned his Golem out of clay, the final spell that brought it to life was written on a piece of paper, and placed under its tongue. For us, that final spell is the script, and the story and what makes all our efforts worthwhile is knowing that we were working on a great piece of, a good story well told."

**GOLLUM**
Still frame from The Two Towers
*Weta Digital*

**GOLLUM**
When things went wrong
*Ray Raitt*
"A collection of humorous digital mishaps."

**GOLLUM**
Digital shader tests
*Steve Demers*
*& Ken McGaugh*
"Gollum's eyes and teeth took the award for the most remodelling and tweaking.

**GOLLUM**
Digital designs
*Ray Raitt*
"These two images [above and opposite bottom] show the differences between the film 1 and film 2 Gollum. The most significant changes were smaller eyes, wider cheeks and a larger forehead plane."

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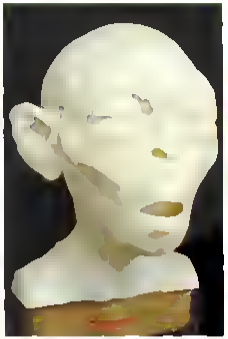

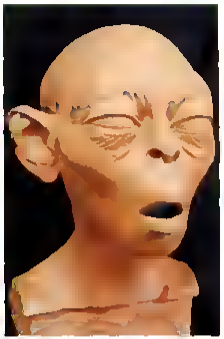

**GOLLUM**
Digital sculpting meets physical sculpting
*Ray Raitt & Jamie Beswerick*
"Once we were happy with the way the digital model moved (above left) a related expression was output, a physical form by using a laser-jet printer (centre). This model was then used in clay and detailed using traditional sculpting tools (right). The result was then scanned back into the computer and applied to the animated digital model to create final surface contours seen in the movie."

**GOLLUM**
Built from a cube
*Ray Raitt*
"These snapshots illustrate the building of Gollum's digital face from a cube primitive using Maya. On the facing page are photos of final design maquettes by Jamie Beswerick of the approved film 2 sculpt taken to old Ray Raitt's initial digital Gollum."

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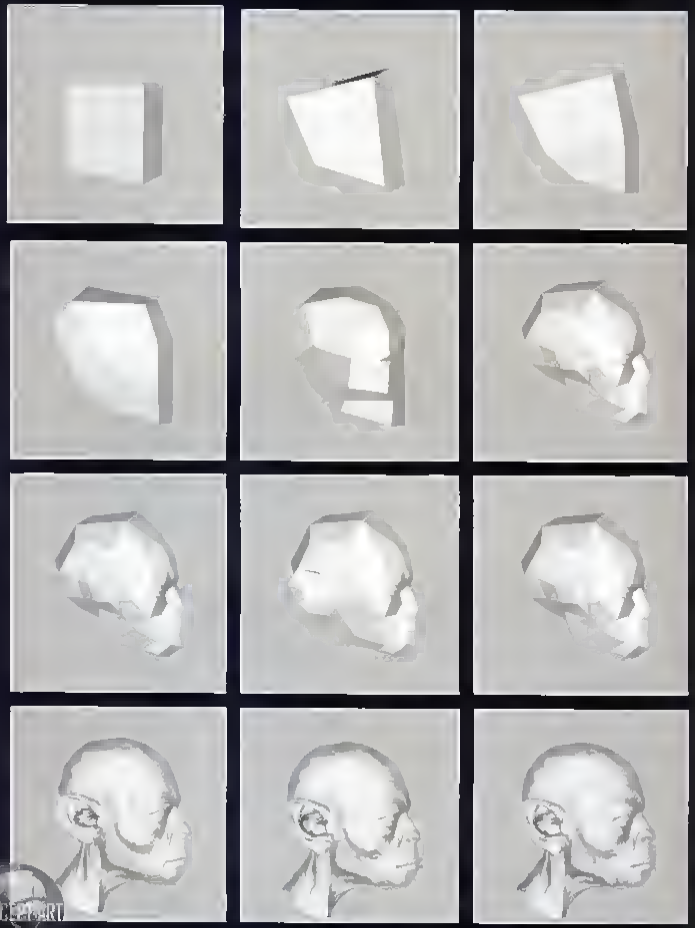

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# Afterword

T[illegible] the quest [illegible] Collum [illegible] Middle-earth was [illegible] Nick Dale [illegible] principal photographer [illegible] what [illegible] Black Orc (and bitch slap) [illegible] However [illegible] a preview [illegible] Rick Conk. They have [illegible] full [illegible] Hobbit whose [illegible] in the [illegible] people. My eyes opened wider than even Collum could. I had never seen anything like it in my life and any [illegible] had previously about this poor soul being computer-generated [illegible] relatively [illegible].

Even from a [illegible] story reading, [illegible] the books Tolkien's love of the Tale [illegible] Twins. He gives us his disinterested speech and countless [illegible] physicality, making him so immutable. He locally [illegible] well, which [illegible] pathology, pain and pathos. These were [illegible] actor playing the character but for [illegible] most [illegible] keys in how I thought Collum would actually [illegible] from the artists sketches and from our pencil drawings, in particular.

We [illegible] holding in our [illegible] mouth open as if washing in pure [illegible] a necrotic liberated victim of torture, or a hoax less human [illegible] his tacked mind and body almost pinning him in the [illegible] and drove him in the comparison that we should always see the creature on all fours. The physical [illegible] on his body combined with the pain of repression which drained [illegible] of nothing but loved and hated and his self loathing at what he had become had reduced him to a crawling thing, never standing up in [illegible] before he became corrupted by the Ring. It was a [illegible] character inspired by one of the films [illegible] artists John Howe.

My collaboration with the films artists and [illegible] we worked on the descent of Smégol on the [illegible] (blending a whole team of prosthetic [illegible] Andy [illegible] the film) The Christian Rivers, Richard and Peter Jackson [illegible] Collum's fantastic [illegible] closer to him so that his voice [illegible] take on my expressions. Enter animator Ray Rand [illegible] John was [illegible] every lip curl and cheek raise and translate it into a [illegible] computer for the creature's makeover. Rand and I had almost formed a very close relationship [illegible] John was my voice [illegible] Collum – and between us we would try [illegible] the bitch fella's skin.

After Peter had decided that he wanted to [illegible] a greater scale, my role of workmate increased with a [illegible] amazing, digital artists and technicians (Meggey, Frank [illegible] you rock!). In order to take Collum to the next level [illegible] spatially identical to the original sets I [illegible] Elijah and Sean (maybe a year previously were [illegible] and I would film as the [illegible] again in my own in their entirety wearing a suit fitted with hot reflecting sensors. Every movement I made was picked up through [illegible] twenty or so cameras and relayed into computers which in turn [illegible]



the CG Collum puppet [illegible] stage. [illegible] and edited. And then after that with [illegible] Collum [illegible] Collum [illegible] really make [illegible] impossible. We would talk [illegible] every scene [illegible] Collum's journey, giving the character depth and [illegible] how to lend embodied physicality [illegible] all how I had [illegible] as a basis in life, directly [illegible] from [illegible] components had to be [illegible] and [illegible] Rick Jackson and then team. It was the most [illegible] but [illegible] credible for him as an actor [illegible] the reasoning [illegible] sketch to a fully [illegible] that [illegible] was playing [illegible].

Working with these artists has been quite awe-inspiring. Every night [illegible] talk this night she [illegible] of Weta and Weta Digital [illegible] Lord [illegible] people [illegible] passion and [illegible] really [illegible] Only here could you [illegible] incredibly [illegible] and young talent [illegible] I deeply privileged to have been so closely associated [illegible].

Talk about [illegible] worked on these films and they will [illegible] barriers of job description [illegible] have fall[illegible] away. [illegible] and [illegible] (and in my case an actor) to cross [illegible] and [illegible] essentially just lasted with their own [illegible] This – [illegible] all see [illegible] to flourish and knowledge and [illegible] by [illegible] the same time. Everyone has had the ability to [illegible] well, pushing [illegible] pain to [illegible] work knowing that perhaps only the tip of the [illegible] and [illegible] will ever be seen.

The [illegible] artwork that surrounds them are a celebration [illegible] Nick will [illegible] the first idea. I'm expanding the imagination [illegible] will trust finding a shared truth. This book is a [illegible] marvellous talents of Christian Rivers, Jeremy Bennett, Mary Mala Blair, Hel Wrum, Warren Mahy, Nick Dinsdale, Paul Lasaun [illegible]

Andy Serkis
London 2002

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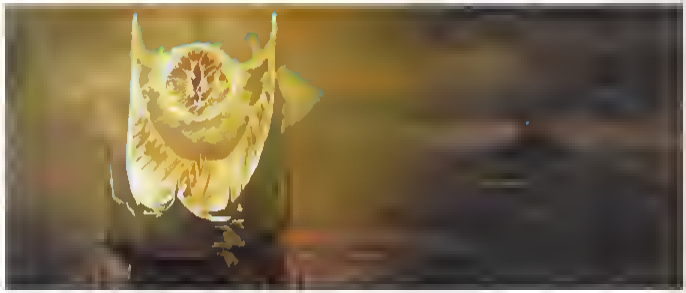

# *Credits*

## THE LORD OF THE RINGS
## THE TWO TOWERS

**Conceptual Designers**
Alan Lee
John Howe

**Production Designer**
Grant Major

**Costume Designer**
Ngila Dickson

**Visual Effects**
Jim Rygiel

**Director of Miniatures Photography**
Alex Funke



### WETA WORKSHOP LTD

**Special Make-up, Creatures, Armor, Weapons and Miniatures Effects Supervisor**
Richard Taylor

**Designers/Sculptors**
Mike Asquith
Jamie Beswarick
Shaun Bolton
Daniel Falconer
Warren Mahy
Ben Wootten
Sacha Lees
Johnny Brough
Sourisak Chanpaseuth
Bill Hunt
Ben Stenbeck
Christian Rivers

**Senior Prosthetics Supervisor**
Gino Acevedo

**Senior Miniature Technicians**
Mary Mclachlan
Paul Van Ommen
John Baster

### THREE FOOT SIX LTD ART DEPARTMENT

**Props Designers**
Gareth Jensen
Adam Ellis

### VISUAL EFFECTS ART DEPARTMENT

**Visual Effects Art Directors**
Jeremy Bennett
Paul Lasaine

**Photoshop Artist**
Guy Hunter

**Visual Effects Consultant**
Mark A. Stetson

### WETA DIGITAL LTD

**Supervising Storyboard Artist**
Christian Rivers

**Visual Effects Supervisor**
Joe Letteri

**Visual Creature Effects Art Director**
Gino Acevedo

**Animation Design & Supervisor**
Randall William Cook

**Creature Supervisor**
Eric Saindon

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